

The Rock Marketplace



going all the way back with
the **RASPBERRIES**

also: inspecting phil **SPECTOR**
STATUS QUOTES *special Xmas
issue*

Editors column

Season's Greeting from TRM! Our humble gift to you is the new TRM stuffed full of goodies.

The first treat is the much heralded Phil Spector story. With our staff digging back over 15 years, things can get pretty confusing. But I think our Spector-cles emerges as one of the best researched and most interesting stories we've run yet. I'm sure there is more to be uncovered, but our piece is a fine start.

This brings us to an interesting point. How complete can a story be if it is mostly second hand? The answer, I'm sure, varies, depending upon the story in question. But we at TRM are making a concentrated effort to get first hand information, and two features in this issue are good examples.

Everything About The Raspberries is based mainly on over three hours of in-depth interviews with the group. It proves to be an amazingly intricate & entertaining story of the 'never-say-die' drive of a group of rockers. Likewise, Preserving the Status Quo parallels the rise and fall and rise of a decade old British group. Plus all the usual surprises and features including the Special Comeback Review Section.

Coming next issue: 10 CCs past unravelled; Britain's greatest unknown group returns; and Bruce Johnson's career (at last). This BJ story marks the first in a series of pieces chronicling the history of surf music, with future stories centering on Brian Wilson, Jan & Dean, and others.

Hope your holiday is a happy one---Good Cheer and see ya soon...



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ABBREVIATIONS: (H) or (COH): Hole through label or jacket. (DJ): Promotional Copy. (RE): Re-issue (PS): Picture Sleeve. (W): Warp. (WL): Writing on Label.

everything about **THE RASPBERRIES**

For a group with five consecutive chart singles and three consecutive hit albums, The Raspberries have been quite ignored by the music press. This is probably due to the fact that the Raspberries can't be categorized. The AM-Osmonds crowd calls them heavy; the "progressive" FM fans deride them with taunts of "bubblegum". Neither audience has stopped to listen to the records, and most music fans only know the Raspberries thru their hits. But there's alot more to the group than "Go All The Way". This article is the result of two interviews: one by Mike Saunders with Eric Carmen; and one by Alan Betrock with the whole group. TRM would like to take this opportunity to thank the group for spending so much time and taking such an interest in getting their whole story down on paper.

It all started back in 1965, not with Wally Bryson or Dave Smalley, but with Cleveland's original Mod: Dann Klawon. In every town there's always someone ahead of their time, and in Cleveland, Klawon was it. The name of his group was---what else---The Mods. Wally Bryson: "The Mods were a High School Band, and one day they called me up to replace a guy called Dan Heckel who couldn't play. After switching around instruments and personnel a bit we got Jim (Bonfanti) in, and shortly after that we changed our name to the Choir. The reason for the name change was that another local group The Modanaires had shortened their name to The Mods, and they had the right to it, so we had to change our name." As well as owning the distinction of being Cleveland's first totally English-orientated group, the Mods were a potentially great group in their own right. Dave Burke was widely reknowned locally (more on that later), and Wally Bryson was the towns first Townsend freak---not just a fan, but an addict to the extreme since he had first seen the Who on Shindig in early 1965 performing "I Can't Explain". All you people who have accused the Raspberries of being Johnny-come-lately Beatle copyists better retract your words while there's still time---as will be shown later, these guys were Mods totally from the word go. Wally "We recorded in Akron once for about \$15.00 on a one track machine, but it was never released. When we changed our name to The Choir everybody hated it, but we stuck it out and grew to love it..."

After achieving local prominence the group recorded their first record in late 1965. The story behind the most famous Choir record is fascinating: "We recorded in Chicago, and 'It's Cold Outside' was really supposed to be the 'B' side. Originally we were supposed to be on Mercury Records---no we actually signed with Claridge records---but the record eventually came out on Canadian-American....who had Santo and Johnny.... Our producer didn't want to be known as having anything to do with the record so on the label he wrote his name as Najeeb Hedafy-(arabic for bullshit story I think...). After we waited about 8 months for this thing to be released, it started getting airplay and sales in Cleveland. So then Roulette bought the master." What happened next was a classic case of American business wheeling and dealing. Roulette showed the group some press kits and got them some local interviews, and the group thought they were ready for the big time. Roulette sent them on a "promotional tour" which blitzed every locale in Ohio. "We'd show up in this place in the fucking hills and it would be a redneck bar, and there'd be like 4 or 5 working men in there and one amp and we were supposed to play." Another time the group had to do a weekend promo tour: "We did 17 spots from Friday night to Saturday Night! We were on television on one spot and they wouldn't let us have our instruments so we did a Temptations act. Dave got out and sang the lead and me(thats Wally, folks), Snake, and Jim are moving around the back". You see, Dave Burke and Dann Klawon had left the group over a disagreement regarding dope smoking, & they were replaced by Snake Skeen and Jim Anderson. Jim Bonfanti recalls how they got Snake into the group: "We hardly knew Snake, we was in some other band but we figured he fit in. One night I went down to where he was playing and told him 'you're in the Choir now', and I took him right off the stage to the Teenbeat Club, and we started teaching him the songs on stage... The next day we were on Upbeat---he turned out to be a really nice bass player." Meanwhile, their Roulette tours were becoming quite depressing. Jim: "We used to go to live dances and they wouldn't let us play. We'd have to lip-sync right in front of the people. They'd play the record over the Bogen System, and we had to mime right there---It was just ridiculous!" Probably their worst experience occurred when the Union told them they didn't have to play a certain gig because there was a non-union band on the bill. So the Choir left town, and the next thing they knew they were fine \$300 for not showing up! Wally: "I was the leader at the time, so I had to go see the Board of Directors. I go to this place---I'm a long haired kid---(I was the first kid in Cleveland to have long hair and got thrown out of High School---got my picture in the paper, the whole trip..) So I go in front of these clowns with my long hair and these jokers just got out of the steel factory. These guys are in T-shirts trying me and it was just unbelievable. One guy was some flunky accordion player, and these guys came down on me. First off cause I had this hair and was a sissy and all that other stuff, and then they go and fine us this enormous sum---and we were broke!" They paid the fine, but Roulette (who has been known to have some seedy connections) said "if we got anymore trouble with that Union, I'm gonna break both 'dere arms..." So they didn't have any more trouble with the Union, but their problems with Roulette were just beginning.

The single "It's Cold Outside" took off and rocketed to #1 in Cleveland, remaining there for over two months! It remains today one of the most memorable Beatles-imitation records of all time---totally innocent, totally rocking and totally hypnotizing. Its' national chart action broke down like this:

	4/29/67	5/6	5/13	5/20	5/27	6/3	6/10	6/17	6/24	7/1	7/8	7/15	7/22
Cashbox:	#125	121	117	97	87	76	64	60	56	55	55	62	Out
Billboard:						in at #89	85	79	69	68	68	Out	
Record World:				in at #91		78	71	63	52	50	49	Out	

Looking at this chart you can see that the record was doing well getting up to the middle of the Top 100, and immediately dropped out. This is quite unusual because a record at #50 will usually stay on the charts a few weeks on its downward path. In the case of Record World, it's especially strange because the record had just moved up a notch the week before. One guess is the Roulette promotion department was doing some behind the scenes maneuvering to get the record that high, and when the record wasn't getting picked up in other cities, their money flow ceased. The group themselves say they don't know anything about the mysterious disappearance of "It's Cold Outside" from the charts.

The Choir's reception around Cleveland during this period was pure Beatles-inspired: "There were swarms and swarms of girls around screaming...and i do mean screamers!" The group felt like screaming too, because they were fast realizing that their relationship with Roulette was a one way street: "We never got a royalty. We never got a cent for 'It's Cold Outside'. The

writer never got a cent. We had heard stories about Tommy James and a lot of other people with Roulette having little success in getting their money, and our manager couldn't do anything. It was a complete fiasco. Then they took about 6 months until they took us back into the studio to do a followup. By then it was too late." The second single "No One Here To Play With" was written by band friend Phil Okulvitch, and was not the choice of the group for the official release. "No one here to Play With" was the shittiest song we did...no one wanted to record it, but they made us do it. It was supposed to be a 'B' side...we had about 10 other better songs..." Jim continues: "They put it out and we never knew anything about it. The first time I heard

NO ONE HERE TO PLAY WITH
 (Big Seven-N. G. D., BMI)
DON'T YOU FEEL A LITTLE SORRY FOR ME
 (Big Seven, N. G. D., BMI)
THE CHOIR—Roulette 4760.
 Smooth group crooning that will appeal
 to the clamoring teen crowd. Watch.

it I knew it was the shitties record I ever heard! The sound was unbelievable, all these 'Ssss's and hissing noises, and the volume of the record was about three times softer than any other record you put on the turntable. They just told us what to play and what to sing." (This single was intentionally a re-write of "I'm a Boy". Not completely successful---but how many groups had even heard of "I'm a Boy" in mid-1967?). Another Trade Paper

NO ONE HERE TO PLAY WITH
 (Big Seven-N. G. D., BMI)
DON'T YOU FEEL A LITTLE SORRY FOR ME
 (Big Seven-N. G. D., BMI)
THE CHOIR—Roulette 4760.
 Imaginative arrangement and song
 by Roulette's new group. Has strong
 chance of chart height-hitting.

oddity occurred here as the single was reviewed in Record World twice! (shown above) Perhaps it was Roulettes strong men at work again, but despite the double review in Record World, the single failed to make the Top 100. It did get some minor air-play action, but that was about it.

Meanwhile on the fairly posh side of town, far from the Choir's Mentor stomping ground, Eric Carmen was just beginning his career as a musician. "I had been taking classical piano for a few years, so after the Beatles came in I figured the only way I was gonna get anywhere with the chicks was to be in a rock band." When Eric was in the 10th grade, he decided to seek out an alternative to "all the greaser bands that played stuff like 'Louie Louie'." So, called in as a one night substitute for guitarist Marty Murphy in The Fugitives, Eric promptly took over the band---"being the only one with musical training..." The Fugitives evolved into Harlequins, and then settled down to becoming the Sounds of Silence. Throughout these changes the constants were Eric Carmen and Marty Murphy. The Choir, stars of the local scene, were oblivious to the existence of the Sounds of Silence, but Eric and Co. were raking in the dough. "There were two kinds of bands then---union bands like The Choir, Rebel Kind, Kicks Incorporated etc, and a slew of non-union bands. We had no expenses like union fees so we often wound up with more money per night than the union bands. In the summer we'd play four or five times a week, and take in \$250. a night. We did a lot of private schools, debutante parties, and sweet 16's. We played stuff mainly by The Byrds and Who, plus stuff like 'This Precious Time' by Terry Knight and the Pack, 'For What it's Worth' etc." The Sounds of Silence broke up in Eric's Senior year in High School.

But the Sounds of Silence was 'instrumental' in cementing one of Eric's ambitions: "The first night I saw the Mods, my ultimate aim was born....which was to be a member of that band, so that I could be on stage with Wally Bryson and play 'Mr. Tambourine Man'---both of us with our 12 string Rickenbackers. I went to many Mods and Choir gigs following that first night, watching them while all the time imagining I was in the group. Their repertoire was great: Beatles, Stones, Who, Small Faces, Hollies etc. And they passed one of the real tests among us fanatics---they played 'Substitute' by the Who the right way! If you play the first chord, the D, up on the basic bar chord position, it doesn't sound right. You have to play it on the 5th fret, just like the record---and they did!!!" Eric really must've really been hung up on these guys: "At that time it was these three (Wally, Jim, & Dave), and Dann Klawon and Dave Burke. Dave was a really incredible bass player. He'd play a four-hour gig and then go home and practice. He was so amazing---he should be a millionaire---and he was bowing his bass before Jimmy Page was even born! I didn't like it when Dann played drums, cause he played the cymbals too much, but Jim was really good 'cause he used a lot of tom toms. The first time I saw them I felt they had an amazing charisma---really. It was the first time I heard a guitar player that played all the stuff I liked really well---you know Byrds, Beatles and Yardbirds. I remember 'Heart Full of Soul' and 'Look thru any Window'. I just freaked out when I heard them, so I really decided that I wanted to get in on their whole scene."

Eric's next move was to form a group with Kenny Margolis, the keyboardist from the Rebel Kind---an earlier suburban rich kids union band heavily into the Doors and Acid-rock. (Guitarist Jim Anderson with the Rebel Kind was Cleveland's closest counterpart to the Thirteenth Floor Elevators' Rocky Erickson, according to legend...). Old friend Marty Murphy and a drummer from the Rebel Kind rounded out the unit. They rehearsed heavily for weeks during the summer of '67---the idea was to do really classy, polished folk-rock like Moby Grape's "8:05". Eric: "Kenny knew the guys in the Choir and would always tell me what dorks they were---He'd say stuff like 'Bonfanti's so stupid'; 'Bryson's so mean'; and 'Smalley, what a hillbilly!'. Then he comes in one night and says 'I'm joining the Choir'. After all the stories he had told me about them I just said WHAT?!"

So Eric's unnamed group dissolved, but undeterred he forms a new unit. "It was with Marty Murphy again, but this time we got Jim Anderson in as the guitarist." After three weeks rehearsal Anderson quit to join the Choir! "By this time I was really really low. The Choir were my heroes, but twice now they'd stolen members from me and wrecked my bands." But Eric's ambition was still to become a member of the Choir. "I knew I could play rings around Kenny, so I finally got thru to their manager and told him all about myself, and he said I could come down and try out for the Choir. I had to go to the West Side, the heart of grease-town USA---every hood in the world went there. So here I came with my V-Neck Puritan sweater, Cant shirt, blue-jeans, penny loafers and Carl Wilson haircut, and met these guys who had hair past their shoulders. To me it was like trying to get into the Beatles. I talked a little with each of them, but never got around to playing with them, so I drove back home." But Eric wasn't a sore loser. He went over to MentorHulabaloo to see the new Choir and Kenny Margolis. He just wanted to say hello and wish them the best. "I went up to Kenny and he just ignored me---he stuck his nose up in the air as if to say 'I'm in the Choir now, who are you?'...." Right then and there Eric's second ambition was crystalized, someday he'd have a group that was more popular than the Choir, and Kenny Margolis would come and hear them and tell Eric personally that E's group really was the best. He'd show them...

Meanwhile the Choir went to record their third single. If they thought the second session had gone poorly, the third session was surely a fiasco! Wally: "The last single was a song called 'When You Were With Me' that I wrote. They did a whole trip with it---orchestration and all that. Then they wouldn't even let us play on it! They gave us some bullshit

TITLES	EAST					SOUTH					MIDWEST					WEST				
	WLII-New York	WDRB-Hartford	WABC-New York	WILH-Lowell, Mass.	WEAM-Wash., D. C.	KHOW-Austin	WDAK-Columbia	KEYS-Corpus Christi	WEAM-Florida	KONO-San Antonio	WMOB-Ohio	KOMA-Pittsburgh	WOKY-Milwaukee	WARY-Louisville, Ky.	WILS-Lansing	KOL-Seattle	KIMN-Denver	KRUX-Memphis	KTKT-Tucson	KFTY-Bakersfield
NO ONE HERE TO PLAY WITH Choir (Roulette)	50	..	..	..	..	..	..	..	..	..	..	..	..	..	..	45

**"NO ONE HERE
 TO PLAY WITH"**
THE CHOIR
 Produced by MAJEED HEDAFY
 for BIG SEVEN PRODUCTIONS

about N.Y. Musicians Union rules. So they had some jerkoff dude playing acoustical 12 string and organ, and this fag bass player. It came out sounding like a cross between 'The Lonely Bull' and R Dean Taylor! It was a pretty song, but never made it. By the time the song was released, I wasn't in the band..." The record does have some putrid arrangement effects, but the song still comes across well. The lead voice is especially beautiful, high falsetto and all. Really, a lot like the Left Banke. The "B" side tho is beyond help, coming out like some non-descript 60's US group imitating the Four Seasons, Classics Four, Jay and the Techniques and Pat Poone, Jim; "That one 'Changin' my Mind' was a Big Seven song, so they made us do that. We had a lot of our own songs, but they wanted their song on the 'B' side..." You would think that a group with one national hit and a huge local following would get an album out. Rumors had drifted up to New York from Celveland about the "Legendary Choir" album tape in existence with 'David Watts' on it..." Jim, the only mainstay of the Choir from beginning to end says: "We got about half an album together as the Choir, but our followup to 'It's Cold Outside' flopped. After the third one 'When you were With Me', Roulette decides that they don't like Dave's voice, so they said Dave has to go---but he was my best friend. So we came to New York (Wally was out, Jim Anderson was in), to see what was happening. Right there they tell us Dave's no good, Dave decides to leave and quits the group. So we have Kenny (Margolis) singing lead and we get Dann Klawon back in the group, along with his brother Randy who replaces Jim Anderson. After a few weeks I decided it sounded really terrible, so I quit! Then the whole thing really fell apart..."

At college, Eric Carmen gets steered onto a group called Cyrus Erie: "They were originally Bu-Cyrus Erie 'cause their manager, a computer genius, figured that it was the most commercial name---all we had to do was drop the 'Bu' part and we would become world famous!" The original Cyrus Erie was Tim Manning, "a guy called Rob", and the two McBride brothers, Michael and Bob. The first thing that Eric did was to decide that Rob couldn't play, and besides, his acne was so bad that the "running joke in the band was: Rob buys two chocolate bars, he eats one and rubs the other all over his body..." So Rob was booted out and Tim sides with him. Too bad, 'cause now they're both outta the group, as Eric has old mate Marty Murphy in the wings to take over Tim's place. Eric joined on drums, but shifted to guitar and vocals rather quickly. Their first gig was January 1st, 1968. By this time Eric was totally in lightweight pop: "Cyrus Erie was playing a lot of stuff by the Left Banke, Bee Gees, Manfred Mann ("Mighty Quinn"), The Beatles, and Rolling Stones. I was playing piano mostly, and for the Stones songs I played drums 'cause the drummer was a pseudo-Jagger look-a-like so we wanted him upfront. It was a novel group with nice vocals. We were heading in the right direction."

Shortly after Cyrus Erie started to gain momentum, a momentous event occurred in Eric's life: "We were playing at Mentor Hulabaloo and Wally and Dave Burke came in. They were both pretty much down in the dumps, not being in a band or anything. At the end of the gig Wally comes up to me and says 'Hey far out man, you really were better than that other guy--- (meaning Kenny Margolis). And I just thought this was the greatest day in my life. The next day I called him up and asked him if he wanted to join, and he said maybe..." As if fate is in command, Wally comes down to practice with Cyrus Erie; "Our manager had heard that he was really crazy and mean, but I said, 'no he's a really good guy'. He came down to the audition with really long hair, t-shirt, & blue jeans, and our manager asked him if he was the janitor..." Wally almost left right then and there, but got his famous temper under control. Wally: "I liked Eric in the band 'cause he did Left Banke songs and sung them just great. With the Choir I played Left Banke piano parts on my guitar. So I played with them and decided to join".

Roulette's 'Choir' Gets Giant Promo

NEW YORK—Roulette Records' rock group, The Choir, who scored their first time out with "It's Cold Outside," are the subject of a massive, all-out national saturation publicity and promotion campaign, Roulette President Morris Levy announced.

Levy called the drive on The Choir "one of the most carefully worked out promotional efforts in our history. We are convinced that The Choir is a group of major importance. We're using every available promotion and publicity outlet, radio, newspapers, national magazines, television, fan publications and the trade press. We're going all-out."



More than 5,000 specially prepared press kits have been mailed out to disc jockeys, magazine and newspaper editors, syndicated columnists, television producers, retailers, distributors, one-stop operators and Roulette's foreign affiliates. Each press kit, printed in red with white lettering, carries the overall slogan for The Choir campaign, "Don't Wait Till Sunday To Hear The Choir." The same line, which is repeated in all advertising on The Choir, appears on special memo pads and pencils that have been inserted in the press kits. The kits also contain a biography, photo and the latest record by The Choir, "No One Here To Play With." Open-end radio interviews with The Choir are now in production and a national tour is being planned.

The Choir was first discovered in Cleveland, where the original master of "It's Cold Outside" was selling heavily. Roulette bought the disk and released it to an immediate chart success.

The Choir is composed of Wally Bryson, lead guitar; Dave Smalley, rhythm; Jim Bonfanti, drums; and James "Snake" Skeen, bass.

Now with Wally Bryson bolstering the lineup, Cyrus Erie really began to move. Eric: "Wally, Me, Marty Murphy, and the two McBride Brothers have Cyrus Erie together. (When Jeff Beck played the Mentor Hulabaloo with Rod Stewart they told us we played "Nights in White Satin" better than the Moody Blues...) But we noticed that Marty Murphy just wasn't fitting in. Onstage Marty would just stand in the back covering, while Wally jumped all over the place doing Pete Townsend windmills. Wally would leap back and hit Marty in the head with his guitar. On July 14th 1968 we played with the Who. At this time we were doing a ton of Small Faces stuff, plus songs by the Who, Byrds etc. The Who had toured with the Small Faces, so we'd figure to impress them with our set. But after we saw the Who live, we decided to become a four piece group, so Marty got his walking papers. Everyone felt terrible, cause he was a great guy, but he just wasn't right for the group." So Cyrus Erie went head over heels into their Who emulation. Eric: "I ended up being Roger Daltrey, crushed velvet pants and swinging the microphone; Wally was Peter Townsend, doing windmill chords to the extreme; and Michael McBride was so perfect in his ability to imitate Keith Moon that is was amazing; and his brother Michael---you guessed it---stood off in corner motionless and chewing gum" By late '68 Cyrus Erie had become the most popular band in Cleveland.

This mod orientation alone would have made Cyrus Erie one of the most remarkable oddities in U.S. rock history, but their repertoire went even beyond that...the focus of their set was a 14-song Who melody!!! "At one time or another", claims Eric, "we performed just about every song the Who had recorded, from 'Bald Headed Woman' to 'Pictures of Lily'..." Even "Waltz for a Pig?" "Hmmm", thought Eric, "I wouldn't bet against it!" The remainder of the set consisted mainly of Small Faces songs (Eric: "we loved Odgens, There Are But Four, and we used to get all the English Import singles too"). From The Small Faces came what Carmen says was CE's best stage song ever, "Tin Soldier". With Carmen's singing modeled after Steve Marriot, it must have been great---tho I wonder what the average 1968 Cleveland audience made of all this---all these English songs that were totally obscure in America.

Towards the middle of 1968 the group decides to record some demos. Where they practiced, Frank Gari worked, and he had a song by Paul Leka called "The Painter". The Lemon Pipers had done a demo of it, but Frank didn't want them to do it. So Cyrus Erie cut "The Painter", and for the "B" side they did the first song Eric had ever written with Cyrus Erie, called "Sparrow". After many companies expressed little or no interest in the record, Epic says: "they're interested in 'Sparrow'". Eric: " 'Painter' came out nicely so we were surprised when Epic expressed interest in 'Sparrow'". Epic sent them a contract by mail without any front money or advance, and brought Cyrus Erie to New York to record. Sandy Linzer is assigned to produce them but doesn't seem too excited by it all: "The first meeting he was an hour late, and then he comes in and talks on the phone for another hour. Then Wally plays him seven songs on acoustic guitar, and I played about ten on piano." Linzer takes Eric and the manager aside and says: "Here's what I did---his songs and his voice (meaning Eric). The other guys, I Don't even know if they're gonna play on the record..." Of course when the rest of the group find out, they're immediately hostile. Linzer continued to brown-up Carmen while ignoring the rest of the group. "They decided to do 'Sparrow' which we thought was the fifth or sixth best thing we had brought up there. We wanted to do 'The Sun Won't Shine' which Wally and I had written. They didn't want any part of that one, and Wally was freaking out. They kept calling him a 'fucking neurotic'..."

Wally had been thru all this before with the Choir on Roulette, but Carmen still had stars in his eyes figuring that "if these guys are in such top positions, they must know what they're doing..." Anyway, the group recorded three tracks: "Sparrow", "Get The Message", and "It Won't be the Same Without You". Things started getting out of control when producers Sandy Linzer and Mike Petrillo really started to take over. Wally: "We laid down the basic tracks to 'Sparrow'; guitars, drums, piano and bass. Mike Petrillo was the co-producer, and he spent five hours practicing a piano part that any of us could have played in five minutes. And Linzer didn't care about anything except getting a hit record. So here we were on the session listening to them put Four Seasons guitar, fuzz tone, and organ on these Bee Gees ballads." Eric: "We spent ten sessions at Columbia of ten hours each for three sides which was unheard of at the time---It cost \$10,00 for the three sides!" "Sparrow" was the "A" side, and it is a tolerable ballad, but as the group says, the arrangement was all wrong. "Get the Message" tho, was a real gem of a Beatle-rocker with great melody, vocals, and drumming. The Raspberries sound wasn't too different from "Get the Message", and if "GTM" was the "A" side, Cyrus Erie might be on the cover of this issue and Raspberries would never have been born. But that is not the case....

After returning home, Linzer had convinced the group that Bryson was a "psycho" so he was booted out of the group. They got Terry Laymen in ("a total Pete Townsend look-a-like who couldn't play"), and then went thru "about 15 permutations", many of which included ex-Choir personnell. Still Cyrus Erie was Cleveland's best live group and after Kenny Margolis came up to Eric one day and told him "Yeah, you were right, Cyrus Erie is the best group...", Carmen had realized his second ambition. Meanwhile personnell changes were coming fast and furious in the Choir & Cyrus Erie ranks. Jim Bonfanti had abandoned the Choir for a short time when he formed a three-piece unit called Pie with Joe Walsh, and Phil Giarbardo. After this unit didn't get anywhere (lacks of funds), Bonfanti again reformed the Choir. Meanwhile Carmen is having his problems with Cyrus Erie so he approaches Jim Bonfanti with the idea of forming a new band together. Both Jim and Eric admired each other, but were a bit wary because each had stolen members out of the other's respective groups. The unnamed group was supposed to be Randy Klawon, Dann Klawon, Jim Bonfanti, and Eric Carmen. Bonfanti used this alleged get-together to inspire ex-Cyrus Erie-star Bob McBride to join with him in a new Choir and Eric was left out out in the cold again. For a while Eric Carmen was between bands, actually discussing plans with Tom Mooney from the Nazz for a group. It seems that Cyrus Erie had played a gig with the Nazz in 1968, and while Todd Rundgren's guitar was so loud ("and so bad") it drove Cyrus Erie right out of the club, The Nazz were highly impressed by CE's Mod garb and English repertoire. But this unit didn't materialize either, so Carmen got Dann Klawon, Randy Klawon, Michael McBride, and himself together in a new group called the Quick.

All these personnell changes did help in one way. They helped to crystalize ideas. When Carmen and Bonfanti were supposed to get together, Carmen was in his Small Faces-Marriot period and the unit was originally intended as a Small Faces band. Carmen was also interested in Spooky Tooth, and Led Zeppelin at this time, and realized that if his group was going to

Roulette Master

NEW YORK—Roulette Records purchased three masters this past week, all hits in their respective areas.

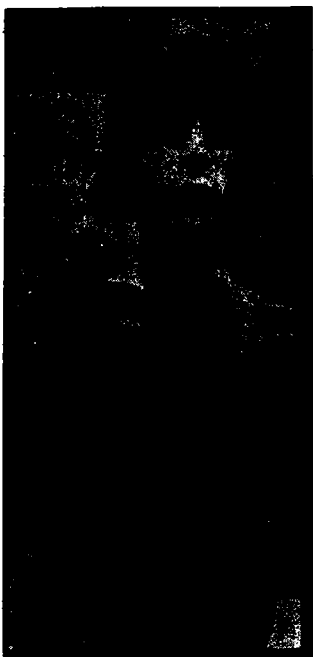
"It's Cold Outside" by the Choir is now number three at WKYC and number two at WIXY, both in Cleveland. WHK in Cleveland just put the record on their playlist. KDKA in Pittsburgh had it as their premiere record of the week and KQV had the record in their contest every night, and the Choir came in number one. This was purchased from Canadian American Records who had released it approximately eight months ago. It was produced by Denny Ganim and Neil Galligan. In the first week on the Roulette label, the Roulette distributor sold 15,000 records.

Don't Wait

Till Sunday

To Hear

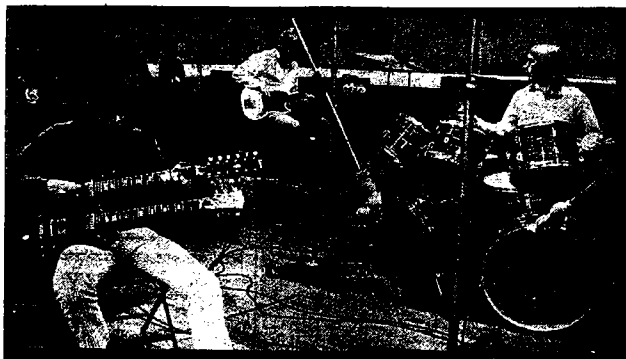
The CHOIR



Eric Carmen

Eric Carmen still had some connections at Epic, so he arranged to be recorded as a solo artist, under the production guidance of Barry Kornfield. By now Eric had gotten into "some Phil Spector type things, and decided I wanted some Black chick singers like the Blossoms to back me up..." Eric had come up with a trio of new songs: "The Lord is in My Piano", "Waiting", and "Light the Way". He wrote out all the string parts, and wanted to play all the instruments, but Barry Kornfield wanted a session drummer: "A little hip spade dude came in and said 'what kinda feel to you want?', so I said Ringo. You would really laugh if you heard what this guys conception of Ringo was." Three songs emerged from these solo sessions: "One was a horrible tune ala 'By the Time I Get to Phoenix' called 'I'll Hold out My Hand'. Then I did 'Light the Way' which was my masterpiece, and a really souped up Phil Spectorized version of 'It won't be the Same Without You', (which was previously recorded by Sandy Linzer and Mike Petrillo on the Cyrus Erie session). On that I played a whole lot of instruments, and had backup singers. It wasn't bad, but it sure wasn't good. 'Light the Way' came out Really nice, tho..." Wally adds: "Light the Way was amazing---you should have heard his voice on that. It was so high that it sounded like a chipmunk!"

Through Barry Kornfield, Oliver heard "Light the Way" and wanted to record it. Eric: "I figured he'd have a better chance to get a hit with it than me, so I consented to let him record it as long as I could write the string charts and play piano for it. He agreed, and I played piano and organ on it. The piano part was later shoved in the background, and they used some New York studio clavichord player---it came out horribly..." Despite Eric's put-down of the record, it's a strong melodic ballad (tho just a bit too syrupy), combining "Bridge Over Troubled Water" with the Left Banke and Bee Gees. This latter part of 1970 was a busy time for Carmen for a local Ohio group called Freeport wanted to do an old Carmen original from the Cyrus Erie days called "I Need Your Lovin". Eric: "I went out one day and taught them the chords and they recorded it. I have a tape of Cyrus Erie doing it years before which was much better---our version sounds like the Who or something..." The Freeport version is a fine, strong rocker (and the only decent thing on the album), and Cyrus Erie's rendition must be amazing. Carmen was also supposed to have a solo single released on Epic of "I'll Hold out My Hand" b/w "It won't be the Same Without You". The record was assigned a number, but according to Eric "never pressed, not even promo copies..."



Wally Bryson



Mike McBride

After returning to Cleveland, Jim approached Eric and said "let's put together a bar band just to make some pocket money". So they got Marty Murphy again, but after a couple of practices, they just decided that they couldn't be in a putrid bar band. Then the trio decided to make one last concentrated effort for success. The "group" tossed around ideas for hours on end as to what they'd wear, what songs they'd do etc.---It was the old "image idea" that Carmen had realized was necessary a few years back. They found a guy called Phil Kagey who looked just like Paul and played guitar nicely, but he turned them down. They also came to the conclusion that Marty Murphy, good guy that he was, was just not star material, so he was again shown the exit sign. Now reduced to a duo, they started their search for a guitarist. After auditioning a few dozen applicants, it dawned on them that there was only one guy that fit in: Wally Bryson. Wally: "I was out of Target and wondering what to do and I saw Oliver on the Merv Griffin Show. He did a song called 'Light the Way' and then said 'this song is written by a young man from Cleveland Ohio called Eric Carmen...' and I went 'NOW-that Eric's going somewhere'. So that's when I decided to join up with him." Eric: "We had already decided that we wanted to wear suits, no moustaches or beards, reasonably short hair etc. When we told Wally he had to wear suits he yelled 'SUITS?????'. He also had to get two haircuts; one to bring his hair up to his shoulders, and one to bring it up to his neck. He brought in the bass player from Fortega, John Aleksic and the lineup was completed." Wally: "The only reason I went along with the whole thing, was that our first band (Meds/Choir) had long hair when it wasn't in style, and everybody said 'you're nuts', 'shape up'.... So I thought about Rasberries, and then finally I said 'it just might work'..."

"The first three songs we learned were 'I Got A Feeling', 'No Reply' and 'Allright Now'..." remembers Wally. "We were amazed when we did 'No Reply' as to how much we sounded like the Beatles, 'cause this other guy John Aleksic, sounded exactly like John Lennon. My wife was flipping out when she heard us do it---she thought it sounded exactly like the Beatles." This original unit gigged for some time without much earthshattering response from the music moguls. Eric drew posters advertising the group listing all the things people weren't going to get (ie long hair, beards, endless jamming etc) and told them what



Bobby McBride

get anywhere it needed a concrete image---"just like the Beatles, Who, or Small Faces had..." So regardless of the fact that the Carmen-Bonfanti unit didn't finalize, it was still an important step in developing the Rasberries.

Carmen's new group, The Quick, furthered his idea of a Small Faces group, and they were brought up to New York again to record. "We recorded 'Ain't Nothing Gonna Stop Me' and 'Southern Comfort' with a terrible producer who did nothing but sit around and get stoned. So finally we just told him to sit in the corner, and we did the whole record ourselves, without any experience and it was terrible." "Ain't Nothing Gonna Stop Me" was the Quick's big masterpiece, or so they thought, and it was "supposed to be like Spooky Tooth". In reality tho, it was much closer to the Ogdens Small Faces, and could have come off the first side of that album, and no one would have known the difference. The Quick were supposed to record an album for Epic at this time but with Dann and the producer getting stoned all day, the band sounding "awful", and Randy & Dann refusing to do harmony & piano songs, the unit collapsed. Again, Carmen went back home and rejuvenated Cyrus Erie for three months, a period which Eric claims "produced the best Cyrus Erie yet"

Before we continue, a mention must be made of the role the syndicated TV show Upbeat played in all the legends. Upbeat was a local Ohio show, so The Choir, Quick, Cyrus Erie et al all made numerous appearances. Unfortunately, one rarely got to see the group who made the record they were singing because members changed so often. Eric: "We played on Upbeat with Wally & Bob doing 'Ain't Nothing Gonna Stop Me' which Randy & Dann Klawon had actually recorded." Terry Layman was doing "Get the Message" which Wally had recorded, and so on. Wally's disappointment even extended to live gigs: "The Choir had a guitar player that replaced me, and they were playing my song 'When you Were With Me' and he couldn't even tune his guitar right. So I went backstage, just so my song could be good, and tuned the fuckin' guitar. The same thing happened with Cyrus Erie when they got some jerk who couldn't play the solo in 'Get the Message'. I'm not the greatest guitar player in the world, but I'm allright. It just was adding insult to injury..." Once, I saw Cyrus Erie doing "Get the Message" on Upbeat replete with a raised double-bass drum kit. They were supposed to come to New York and play the Electric Circus, but I don't know if they ever did.

Anyway, Eric's best yet Cyrus Erie broke up after about 3 months when Carmen wanted to get a new manager. The other fellows disagreed so they parted company. Bonfanti is struggling along with 76 permutations of the Choir, managing to record one last record on Mercury's subsidiary, Intrepid. Choir's last days were spent doing the rounds of local bars and Eric went down to see them and "marvelled at Jim's drumming". When the rest of the Choir split for California, Eric asked Jim about forming a group but Jim said "Nope, I hanging up my rock 'n roll shoes!" Ex-Choir man Dave Smalley is in the Army and Wally Bryson was going thru a variety of scenes. Wally: "After Cyrus Erie I went to California and was in a band that never performed called Glass Castle, then returned to Cleveland and was in Fortega, then Hobart's Follies, then POE (which stood for Piss On Everyone). Earlier there was a Cleveland 'supergroup' with Dave Burke on bass, Joe Walsh on guitar, and Dann Klawon on drums. They called themselves Rush and wanted me to join. It was an unbelievable band---I rehearsed with them once, but it never happened. POE eventually evolved into Target which was Moby Grape-Keef Hartley type group. Michael McBride was in it and we did some Santana type things before Santana did them. It lasted for a while and we did about 80% Stones songs. The group was really good, and it had a special combination that I doubt will ever be equalled again, but when Stu was drafted, the magic just disappeared." Eric adds: "They were terrific. Michael sounded incredibly like Mick Jagger..."

they were going to get (ie short hair, rocking little songs, entertainment etc). Eric: "We couldn't think of a name---we were going to be called the Mods again or the Choir, but then we hit on the Raspberries..." Wally: "When we heard that name we all went 'Uuggghh....'" Eric: "We figured it was just stupid enough to be a gas. Our posters were cutesy, but they got the message across...."

Their early live sets were composed basically of all cover material, especially heavy on Beatles. Jim had kept in touch with Dave Smalley while he was overseas, and when he returned Jim got him into the group. ("Aleksic was good, and talented, but he just wasn't perfect...") Then in mid-'71 a demo tape of "I saw the Light", and "Come Around and See Me" found its way into the hands of the famous "Duke of Earl" bassman-turned-producer, Jimmy Ienner. Ienner bargained with several labels, bringing them to Cleveland to hear the group perform, and came up with a good deal from Capitol records. Unlike the Choir, the Raspberries were not predicted to be a hit band. "Don't Want To Say Goodbye" barely scratched the bottom of the charts, and "Go All the Way" wasn't pegged by Billboard as anything bigger. But "Go All the Way" broke massively becoming a Top 5 Gold Record. The group was received with mixed reactions---some found the music a fine return to energetic Beatley sounds, while others found them overly imitative and uninventive. But they've pushed onward, making all their singles great rock classics, and at the same time improving their albums. Wally: "People say our records sound like The Beatles...Man, one of these days one of my pet projects for this band is to record an album of all Beatles songs and really try our asses off to sound like the Beatles. Maybe we'll be forty years old, but I'd like to do it---Anyway I dig being in a controversial band!" Eric: "Since we've started recording, we've really tried not to sound like the Beatles. Like some people have compared "Go all the Way" with the Beatles, but when I wrote that song I wanted the middle to be like the Beachboys, and the beginning to be like the Who!"

Carmen's listening habits center around Beatles for Sale, any Beach Boys LP's, and The Golden Hits of Lesley Gore. He also writes the way people used to, borrowing ideas freely, with no qualms about whether it's original or not. "I Wanna Be With You" opened with killer quotes from "One Fine Day" and "Loco-Motion", while the closing cut on Raspberries took part of its chorus from the Beachboys "She Knows me Too Well". And that line in the bridge of "Nobody Knows" that goes like this: "I can see you dancing with somebody else/ Holding him so close while I'm by myself/ I just want to hit him but that won't do", is pure Lesley Gore!!!

Unfortunately, as the 'Berries sound has been getting better and better, their chart placings have gone down and down. With "Tonight", an amazing 'flop' (topping nationally at about #50), and "I'm a Rocker" having a hard time doing nearly as good, the future is in question. We would've assumed that the Raspberries, with backgrounds similar to those that cemented groups like the Kinks and Who together, would be a stable permanent unit. But late rumors from Ohio have indicated a serious rift between two factions: one side we find Jim Bonfanti and Dave Smalley; & on the other side is Eric Carmen and Wally Bryson. In fact, ex Cyrus Erie personnel are seriously being considered as replacements. And if indeed the split is permanent, a long court fight over the use of the name Raspberries seems probable. It would be a serious blow to the US pop-scene if the Raspberries are bogged down in clashes that tear them apart. Altho Carmen has always come up with drive and creativity of his own, a new group might just not have that "magic". A solo route for Eric might prove to be a novel esoteric experiment, but probably not a mass-consumer hit. So what will happen next can't be predicted at this juncture- Eric was enthused in early December (before the 'split') about the Raspberries fourth album which he said was going to be something really different and exciting---like "early Who, but better overall sound..." It is possible that the group reached their limits after three albums, and to progress, a new unit was necessary, but the final verdict is still in question.



The Raspberries: In happier days receiving their gold record for "Go All The Way" (l-r): producer Jimmy Ienner; Jim Bonfanti; Wally Bryson; Dave Smalley; & Eric Carmen.

Alan Betrock & Mike Saunders

DISCOGRAPHY

<u>CHOIR</u> :	*It's Cold Outside(D. Klawon)/I'm Going Home(Dann Klawon)**	Roulette 4738	4/67
	No One Nere to Play With(Phil Okulvitch)/Dont You Feel a Little Sorry For Me(D. Klawon)	Roulette 4760	9/67
	When You Were With Me(Wally Bryson)/Changin My Mind(Illingworth,Grasso, March)	Roulette 7005	2/68
	Gonna Have a Good Time Tonight/So Much Love	Intrepid 75020	4/70
	** This record was originally released locally in Ohio on Canadian American 203, early in 1967.		
<u>CYRUS ERIC</u> :	Sparrow(E. Carmen)/Get the Message(E. Carmen)	Epic 10451	3/69
<u>THE QUICK</u> :	Aint Nothing Gonna Stop Me(E. Carmen/D. Klawon)/Southern Comfort(E. Carmen/D. Klawon)	Epic 10516	8/69
<u>ERIC CARMEN</u> :	It Wont be the Same Without You/I'll Hold out My Hand (Never Released)	Epic 10669	11/70
<u>FREEPORT</u> :	I Need Your Lovin(Eric Carmen) on Mainstream LP 6130	Mainstream	11/70
<u>OLIVER</u> :	Light the Way(Written & Arranged by Eric Carmen)/Sweet Kindness On <u>Prisms</u> LP &	UA 50735	11/70
<u>RASPBERRIES</u> :	Don't Want To Say Goodbye/Rock and Roll Mama	Capitol 3280	2/72
	Go All the Way/With You In My Life	Capitol 3348	5/72
	Wanna Be With You/Goin Nowhere Tonight	Capitol 3473	10/72
	Let's Pretend/Everyway I Can	Capitol 3546	4/73
	Tonight/Hard to Get Over a Heartbreak	Capitol 3610	8/73
	I'm a Rocker/ Money Down	Capitol 3765	11/73

Raspberries: Capitol 11036 6/72. Fresh: Capitol 11123 10/72. Side 3: Capitol 11220 10/73.

*There are two versions of "It's Cold Outside"; one with a fade-out ending; & one with a final chord ending.

Cover Photo of the Choir: (L-R): Dann Klawon; Wally Bryson; Dave Smalley; Dave Burke; & Jim Bonfanti.

THE
BASIC

Raspberries

FAMILY
TREE

THE MODS:

Dann	Dan	Dave	Jim
Klawon	Heckel	Burke	Bonfanti
"	Wally	"	"
	Bryson		

THE CHOIR

Dann	Wally	Dave	Jim	Dave
Klawon	Bryson	Burke	Bonfanti	Smalley

(This unit recorded "It's Cold Outside")

Jim	Wally	Jim	Dave
'Snake'	Bryson	Bonfanti	Smalley

(This unit recorded "No On Here To Play With" & "When You Were With Me")

Kenny	Jim	Jim	Dave
Margolis	Anderson	Bonfanti	Smalley

Dann	Randy	Jim	Dave
Klawon	Klawon	Bonfanti	Smalley

Choir broke up for a short time when Jim Bonfanti formed PIE with Joe Walsh, and Phil Giambardo

Danny	Randy	Kenny	Phil	Jim
Carlton	Klawon	Margolis	Giambardo	Bonfanti

(From Lost Souls)

Dann	Rick	Phil	Jim
Klawon	Kayan	Giambardo	Bonfanti

Bob	Rick	Phil	Jim
McBride	Kayan	Giambardo	Bonfanti

Bob	Rick	Phil	Jim	Kenny
McBride	Kayan	Giambardo	Bonfanti	Margolis

(This unit recorded "Gonna Have a Good Time")

Bob	Rick	Jim	Kenny
McBride	Kayan	Bonfanti	Margolis

(This was the final Choir that disbanded)

FUGITIVES

HARLEQUINS

SOUNDS OF SILENCE

all three early groups included
Eric Carmen & Marty Murphy

UNNAMED BAND #1

Kenny	Eric	Marty	Drummer from
Margolis	Carmen	Murphy	Rebel Kind

(From Rebel Kind)

(Broke up when K. Margolis joined Choir)

Jim	Eric	Marty	Drummer from
Anderson	Carmen	Murphy	Rebel Kind

(Broke up when Jim Anderson joined Choir)

CYRUS ERIE #1

Tim	Rob	Eric	Bob	Michael
Manning	("acne")	Carmen	McBride	McBride

CE #2	Eric	Marty	Bob	Michael
	Carmen	Murphy	McBride	McBride

Wally	"	"	"	"
Bryson				

Wally	Eric	Bob	Michael
Bryson	Carmen	McBride	McBride

(This unit recorded "Sparrow")

Terry	"	"	"
Layman			

Randy	Kenny	Eric	Bob	Michael
Klawon	Margolis	Carmen	McBride	McBride

GROUPS IN PLANNING THAT NEVER MATERIALIZED

Dann	Randy	Eric	Jim
Klawon	Klawon	Carmen	Bonfanti

"	"	"	Thom
			Mooney (From Nazz)

QUICK

Dann	Randy	Michael	Eric
Klawon	Klawon	McBride	Carmen

(This unit recorded "Aint nothing Gonna Stop Me".)

Wally	Bob	Michael	Eric
Bryson	McBride	McBride	Carmen

Jim	Marty	Eric
Bonfanti	Murphy	Carmen

("Bar Band" that broke up after practices)

RASBERRIES # 1

Jim	Wally	John	Eric
Bonfanti	Bryson	Alleksic	Carmen

(from Fortega)

RASBERRIES # 2

Jim	Wally	Dave	Eric
Bonfanti	Bryson	Smalley	Carmen

DYNAMITE

Jim	Dave	& 2 Members
Bonfanti	Smalley	Of Freeport

RASBERRIES # 3

Eric	Wally	Mike	Scott
Carmen	Bryson	McBride	McCarl

FOR EXCLUSIVE LATE
FLASH NEWS ON THE
RASBERRIES BREAKUP,
CURRENT & FUTURE
ACTIVITIES, SEE PAGE
35.

ROULETTE'S
Ace of the Week

A "WHEN YOU
WERE WITH
ME"

The Choir

R 7005

WANTED:

Bowie Full Page Pin Ups ad. (Billboard 10/27/73)
Who North American Tour Fallout Shelter Poster
Bowie Material by others (Noone, Lulu, Humperdink, etc)
Picture Sleeves from 45's; with/without record
Promo Material: Buttons, posters etc; (Nearly any group)
Promo Poster from film Chelsea Girls (Alan Aldridge)
Poster: Poppy: A Growing Concern (Milton Glaser)
Poster: WR: Mysteries of the Organism (1971)
Poster: Avalon 12/28-30/67(?) w/Country Joe & Blue Cheer
Poster: Fuck the CIA (1967?) (William Weege)

Posters should be larger than 8x10; (except concert posters, any size), and rough sketch should be sent to confirm accuracy. Will buy any of the above or trade for "Oh-La-La" Postcards or Roxy Music Buttons.

WRITE:

John Giannini; 2329 E. Milwaukee; Detroit, Michigan; 48211.

AUCTION:

(All albums sealed; minimum bids noted):
Casinos Then You Can Tell Me Goodbye Frat. 1019 M (2.50)
Ronnie Hawkins Ronnie Hawkins (COH) Cot. 9019 S (1.50)
The Jive Five Happy Man UA 3455 M (2)
Terry Knight & Pack Reflections (COH) Cameo 2007 M (3)
Masked Marauders TMM (COH) Deity 6378 S (1.50)
The Midnighters Love Special Delivery WC Whittier 5000 S (4)
Shadows of Knight Back Door Men (COH) Dunwich 667 S (4)
Shadows of Knight The SOK (COH) Super K 6002 S (3)
Lloyd Thaxton Land of 1,000 Dances Challenge 620 M (2+)
The Wallers Tall Cool One Imp. 12262 S (2)

WRITE:

Dennis Doty; 16561 Beaverland; Detroit, Michigan; 48219.

WANTED:

Leon Russell Slipping into Christmas Shelter 7328
(72 Xmas 45; will accept record or tape)
Leon Russell Any unusual LP or Tape

WRITE:

Amy Fairstone; 102-25 67th drive; Forest Hills, N.Y.; 11375.

AUCTION:

Beau Brummels Just a Little/They'll make you cry Autumn 10 G
California Suns Masked Grandma/Little Bit of Heaven Imp. 66179 M
(A side co written by R. Christian) (H)
Bob Dylan I want you/Just like Tom Thumb... Col. 43683 F
Hombres Am I High/It's a Gas Verve 5076 M
Hondells My Buddy Seat/You're gonna Ride w/ me Merc. 72366 M/H
(A side B. Wilson/G. Usher; B side Christian & Usher)
Jerry Lee Lewis Cold Cold Heart/It wont happen w/me Sun 364 P
Dave Dee Dozy etc Time to Take off Imp. 12402 ST. M
Grass Roots Where Were You... Dun. 50011 ST. M
Hour Glass Hour Glass Lib. 7536 ST. M
Standells Why Pick on Me? Tower 5044 M. SS. H.

WRITE:

Richard Riegel; 3558 Edwards Road; Cincinnati, OHIO; 45208.

WANTED:

Left Banke Walk Away Renee LP Smash
Yardbirds For Your Love LP Epic
Yardbirds Presenting (Canadian LP)
UFO Landed in Japan (Japanese LP)
David Bowie Promo RCA EP-103
David Bowie Space Oddity/Wild Eyed Boy.... Mercury
Japanese LP's or 45's of American or English groups.

AUCTION:

Jack Nitzsche The Lonely Surfer (w/ Leon Russel) M; COH.
Kinks Face to Face N; COH.
Kingsmen Greatest Hits N;
Alexis Korner Both Sides (German Import) M.

FOR SALE:

Pretty Things 3 Different color photos for \$1.00.

WRITE:

Andrew C. Doback; 150 Gorman Street; Naugatuck, Conn.; 06770.

WANTED:

Bobby Bloom	All I wanna do is dance	White Whale
Nocturnals	Lovin Blues	Embassy
49th Parallel	Close the Barn Door	Mavrack
Central Park	Who Wouldnt love to be loved AMY	
Nelson Saunders	Mojo Man	Rambler
Sunliners	Well Man	MGM
Wailers	Using your Head	Etiquette
Wailers	Out of Our Tree	Etiquette
Galaxays	Hot on Your Trail	Etiquette
Sonics	Psycho	Etiquette
Powers Flowers	Pushy	Warners
JCW Ratfink	Hong Kong Flu	Kama Sutra
Blues Project	Cry to the Wind	Verve
Josh White Jr.	Do You Close your Eyes	Mercury
Flavor	Dancing in the Streets	Columbia
Funky Sisters	Do it to it	Aurora
Heads Hands & Feet	Warming up the Band	Capitol
Supertramp	Forever	A&M
King Bees	On the Way down the Drain	RCA
Miracles	The Christmas Song	Tamla
George Jackson	Kiss Me	Mercury
The 4 Pearls	Look at me	Dalton
The Aquamen	Line & Track	Hi Back
Larry Williams	Shake your body, girl	Venture
Garcias Magic Music	Latin Shake	Kama Sutra
Kingsmen	Feed Me	Earth
Willy & The Handjives	Gotta Find a New Love	VEEP

Please indicate condition of records for sale, and cost.

WRITE: ED Mertz; 321 William Street; Pittsburgh, PA.; 15209.

AUCTION:

The Masked Marauders	TMM	Deity 6378
Don Covay	The House of Blue Lights	ATL. 8237 S
P.F. Sloan	Measure of Pleasure	Atco 268 S
Herd	Lookin Thru You	Fon. 67578 S
Dyke & The Blazers	Funky Broadway pts 1 & 2	Orig. Snd. 64
Olympics	Western Movies	Mirwood 5523

The LP's are brand new & sealed; the 45's are VG+. I'm open for trades as well as bids.

WRITE: Gopher Broake; Box 122; Waquoit, MASS.; 02536.

AUCTION:

Beachboys	Smiley Smile	UK Import EMI
Beatles	The Beatles (My Bonnie)	MGM
Beatles	Best of the Beatles (Pete Best)	Savage
Beatles	Original Greatest Hits	Suta
The Crickets	Rockin 50's RnR	Barnaby
13th Floor Elevators	Easter Everywhere	Int. Art. #5
" " "	Live	" " #8
" " "	Bull of the Woods	" " #9
George Martin	Help (Instrumental)	UAS 6648
" " "	Instrumentally salutes the Beatles Girls	
" " "	London by George	UAS 6539
" " "	Around (COH)	UAS 6647
Grapefruit		Dunhill
Gerry & Pacemakers	Second Album	Laurie 2027
Hulaballoos	Englands Newest Sensations	Roulette (COH)
Manfred Mann	The MM Album	Ascot
" " "	Greatest Hits	UA
" " "	Five Faces of	Ascot
Magic Christian	Original Soundtrack	CU 6005
The Mugwumps	The Mugwumps	WB 1697
Red Krayola	God Bless	Int. Art.
Seeds	The Seeds	GNP 2023
Seeds	Future	GNP 2038
Seeds	Raw & Alive	GNP 2043
Lothar & The Hand People	Space Hymn	Capitol St.
(Lothar is a cassette, not a record)		

All the albums listed above are new & unplayed.

WRITE:

Paul Kelley; 64 J Street; Hull, Mass.; 02045.

WANTED:

Boots Walker They're Here (45)

WRITE:

Trip Aldredge; 4708 St. Johns; Dallas, Texas; 75205.

SINGLES

Denny Laine
Duncan Browne
Capability Brown
Colin Blunstone

"Find A Way Somehow"/"Move Me To Another Place"
"Send Me The Bill For Your Friendship"/"My Only Son"
"Liar"/"Keep Death off the Road"
"Wonderful"/"Beginning"

Wizard 104 (E)
RAK 162 (E)
Charisma 217 (E)
Epic 1775 (E)

This is Denny Laine's first solo-single since his ill-fated String Band broke up in 1968. We were promised some Laine solo material via Balls in 1970, but that album never came out. The same fate was bestowed upon Laine's scheduled 1971 solo album. These two tracks are supposed to be newly recorded, but I'm still a bit skeptical, leaning towards the theory that these are some of the old Balls and Laine solo recordings. Either way, they are welcomed. "Find A Way Somehow" is a straightforward ballad which is fairly pedestrian, but does grow on you after a while. "Move Me..." is a rocking number with interesting rhythms and plentiful background vocals. Laine's LP (from which these two tracks were taken) was supposed to be released in September-October, but it has not yet been issued. I urge the Laine fans out there to get this single now, because the album just might again be shelved.

Well, Duncan Browne is still in there plugging. After laying off for a couple of years after debuting with his superb Immediate LP, he returned last year with "The Journey", and followup solo album. "Send Me The Bill for Your Friendship" is an obvious hit-single effort, and I for one find it most enthralling. Mickie Most's production is strong, but the song and Duncan's voice are the real standouts. Browne's lyrics are as original and biting as ever, and this release is a testament to his talents. If a CMER (that's commercial-pop-ballad-rocker) is your fave, then this single will undoubtedly be your rave.

Capability Brown have been making their sound heavier with each release they put out, and here they give their treatment to Russ Ballard's "Liar". Russ produced this track and it comes out sounding like an Argent album track---tolerable, but rather plain. The middle guitar break ruins whatever mood there was, but the ending buildup is done well.



Colin Blunstone, as
Neil McArthur.

Meanwhile some more Argent-ites and ex-Zombies got together with Colin Blunstone for his new single "Wonderful". It was written and produced by Rod Argent and Chris White, and with Colin singing lead this trio of talent comes up with an excellent single. The tune is interesting, alternating low-keyed verses with flashy orchestral choruses. It is probably just a bit too melodramatic and repetitive, which will probably keep it from becoming a UK hit. Colin's own "Beginning" (also produced by White & Argent), is my favorite side-a ballad showing off Colin's great voice. In fact, it's all his voice, as there are no instruments on this side save for Colin's lead vocals, and backup chorus. (That rhythm guitar for the last 15 seconds doesn't really count....) It is either white streetcorner sounds of the seventies, or Colin's version of a Christmas carol. It's also a good prospect for a rare Blunstone non-LP track.



The original Moody Blues:
(from the top): Mike Pinder;
Clint Warwick; Ray Thomas; &
Graham Edge. That's Denny
Laine standing on the right.

Friends
The Trem
Paul & Barry Ryan

"Gonna Have A Good Time"/"Would You Laugh"
"Make or Break"/"Movin On"
"Won't You Join Me"/"Glad To Know You"

MGM 14646 (A)
Epic 1660 (E)
Polydor 2001-488 (E)

Friends is the new MGM trio aimed at the Osmonds-DeFranco fans, and which includes ex-Tin Tin star Steve Kipner. It was certainly nice of the group to take our Easybeats article to heart and record Vanda-Youngs "Gonna Have a Good Time Tonight" as their debut single, but what was the point in crediting the song to Vanda-Young-Kipner-Cotton-Lloyd??? It's an ok version, but certainly nowhere as good as the original, and a poor bid for a hit. "Would You Laugh" is a sweet Tin Tin-like ballad, which goes nowhere. This trio has a lot of talent, but they need some more substantive songs and arrangements if they're going to be anything more than Osmond adversaries...

The Tremeloes are back, and they're proud too! They have shortened their name to the Trem, and come to us with a great debut single. Combine Gary Glitter and the Sweet and this is what you get. "Make or Break" tells the band's story of their comeback attempt: "Two years ago we all settled down/And bought houses in the Country with a lot of ground... Taking it easy was fun for a while/now we're back on the road with a change of style. You might think we're wasting our time/ we're going down, down down. But don't you believe it/'Cause we know we're very good.... You can take it from the boys/That we're gonna make a big noise..." The verses are perfect with pounding drums, thudding bass, and great echoing vocals. The chorus is the only real weak point, being too bubblegummy for the rest of the song. It's surely a calculated contrivance for a comeback, cashing in on current commercial cacophony, but at least it's creative & catchy.

The Ryan twins are back together at last! After parting in 1968, Paul Ryan went on to develop his songwriting, while Barry sold over three-million copies of the 5½ minute, lunatic, "Eloise". Since then, Barry has released record after record of good quality but poor sales, and Paul recently attempted a two single solo career under the production eye of the Sweet's Phil Wainman. With 1960's nostalgia cropping up, the Ryans may just have their first British hit in five years. "Won't you Join Me" has a melodramatic orchestral opening which develops into a Bee-Gee-like ballad. Paul & Barry alternate vocals to good effect, and the whole thing grows on you. "Glad to know You" gives Paul Ryan's eccentric writing a chance to shine thru with an "everything but the kitchen sink" rocker. The Who, Move, and "Hey Bulldog" Beatles are all in there somewhere, yet it still retains a strange flavor that only the Ryans possess. (J.F.)



The Ryan Twins: They still wear
matching suits, but now Paul has
a beard.

(For some late new singles flashes, see page 13.)

Hetherington
Carl Wayne
John Perry

"Teenage Love Song"/"That Girl's Alright"
 "You're A Star"/"Bluebird"
 "Nancy, Sing Me A Song"/"Crying Eyes"

Mowest 3007 (E)
 Pye 45290 (E)
 Philips 6006-319 (E)

During the middle of 1969 Roger Daltry took a group called Bent Frame under his wing. The band consisted of John Hetherington; Robbie Patterson; Dave McDougall; & Jack McCulloch. Jack McCulloch left to join his brother Jimmy in Thunderclap Newman, and was replaced in Bent Frame by Tony Haslam. Daltry was the producer and the group was supposed to record a new Speedy Keene song, "Accidents". Unfortunately, not much released material came from the sessions, save for a lone song on Track's Backtrack #7. "It's Only Me" was written by John Hetherington and showed alot of promise, being a strong melodic tune with fine lead vocals. But alas Bent Frame bit the dust and John Hetherington went on to some other disorganized groups, as well as recording one-shot singles for various companies. Now he's back (again) with his debut release for British Mowest. and the product is quite satisfying. "Teenage Love Song" is quite similar in mood and feel to Bent Frame's "It's Only Me", this time with added strings and nice stereo production. "That Girl's Allright" (another Hetherington original) is more uptempo and rocking with John's voice upfront. The session men on this record were Gerry Conway, Paul Buckmaster, Ollie Halsall, and Johnnie Gustafson, and the resulting product is worthwhile, but not earth-shattering. Hetherington's songs are always catchy, and his voice is quite distinctive, but most of his past work has been lost in the shuffle. Let's hope he fares better this time around.

Carl Wayne is back again too, after a string of disasterous releases. This time he comes up with his best record yet, under the production and writing guidance of Tony McCauley. "You're a Star" is the most Move-like Carl's sounded in years, tho he still is a bit too schmaltzy. It's sort of a poor man's "Blackberry Way". It's good to see that Carl is back on the right track again, and hopefully his upward progression will continue.

Is this the John Perry who was lead guitarist and vocalist with the original Grapefruit? My guess is yes, because with the other three ex-Grapefruit-ites doing their own thing, it's only natural for John to get involved in something of his own too. This debut solo 45 is a good cover version of Roy Wood's "Nancy Sing Me a Song", which stays close to the original, just adding some unnecessary brass. The Perry "B" side is even better, a simple, but thoughtful MOR rocker. There are some Nilsson touches in here, but John Perry shows that he has worthwhile musical ideas of his own to get across.



John Hetherington, today.



John Perry, yesterday, on left along with the rest of Grapefruit: Geoff Swettenham; George Alexander; & Pete Swettenham.

Wild Honey
Jonathan King
The Troggs
Reg Presley

"He's My Sugar"/"People of the Universe" MAM 97 (E)
 "The Kung Fu Anthem"/"A Modest Proposal" UK 56 (E)
 "Strange Movies"/"I'm On Fire" PYE 45295 (E)
 "'S Down to You Marianne"/"Hey Little Girl" CBS 1748 (E)

Jonathan King has been having a bit of a dry spell lately, failing to get a hit of his own in quite some time. Seeing that his recent 'straight' releases haven't gone anywhere, he tries this time with a novelty song. The funny thing is, it might really work. The song intertwines a catchy instrumental section (that's the anthem), with short-spoken bits about Kung-Fu (the television series and the martial art). The instrumental section builds up and up until it finally sounds like 46 orchestras, and 8,000 voices----it would even make Phil Spector blush. Ordinarily I wouldn't pick a novelty song for U.S. airplay, but the "Kung Fu Anthem" is so infectious, it just might catch on.

If you have one Lynsey de Paul in the charts, you might as well have two in the charts. That must have been the thinking over at MAM, so they got producer-writer Tony Evans to come up with Wild Honey which is probably just a male vocalist (Tony Evan?) speeded up to sound like Lynsey de Paul. The lyrics and melody are as syrupy as the title, but the whole thing is put together well and if you like Lynsey's sound, you'll probably get a kick out of this record. But saccharine is no substitute for real sugar...

Reg Presley really wants a hit. He tries ballads, rockers, thumpers, country songs, really just anything to get a hit. He'll switch producers, labels, names, anything. This time (hot on the heels of the Troggs' Midnight Special gig) comes the groups raunchiest single to date. Reg is in his best Iggy voice, as he grunts, groans, pants, and screams throughout, while cave-like thudding goes on in the background. "I'm On Fire" sounds like Chicory Tip on backup with moog, wah-wah, & fuzz bass all thrown in. "She's a Wild Child of dreams/A natural sex machine/I'm On Fire..." For Troggs fans only, and despite the advance hype, not a hit.

For Reg's solo effort, he turns to the Greenaway-Cook pop princes. "'S Down to You Marianne" is a good tune featuring a Lynsey de Paul keyboard melody. The chorus is good too, and Reg's voice is used effectively---he's not trying too hard, yet he's also not laying back. "Hey Little Girl" is a lot more syrupy with strings and horns making Reg sound more like the Brotherhood of Man than anything else. It's not exactly what Troggs fans have come to love Reg for, but it's an interesting novelty nonetheless. You'll never see the Troggs doing a Perry Como show on television, so this is the next best thing.



The Early Troggs: (l-r): Chris Britton; Pete Staples, Reg Presley; & Ronnie Bond.

ENGLISSUE-BRITISSUE-ENGLISSUE

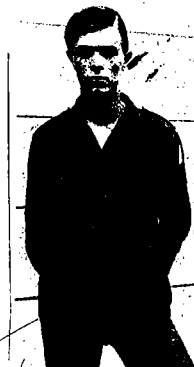
ALBUMS

David Bowie
Mathew Fisher

Pinups
Journey's End

RCA APL 1-0291
RCA APL 1-0195

It's undeniably a good choice of songs, but just what is Pinups all about? Has Bowie exhausted his stock of original ideas??? (as shown by the sludge he produced on Alladin Sane). The mid-sixties songs chosen here sound fresher than most '50's "revival albums", but there's still something missing. That something is realism. The realism of creating something new, rather than the realism of trying to re-create a bygone era. These songs all represented and grew out of their times---the milieu, the thoughts, the energies and excitement of England in the mid-sixties created these songs. Granted that Bowie is to some extent a 1970's version of The Mod, but then why doesn't he create classics of his own? How hard is it to take a great song, add some modern production knowledge, and come up with something decent? Not too hard. These songs all exuded the style and sound of a particular musical group: The raunch of the Pretty Things; the power of the Who; the bizzarro-acid-y Pink Floyd; the pop-drive of the Easybeats, and so on. Bowie's versions all come out sounding the same---and that's not what it's all about. The power and subtlety of songs like "Here Comes the Night" is gone. "Where Have All the Good Times Gone" loses Dave's screeching back-up vocals, and Mick Avory's perfect drum fills. I'm not a stickler for the "originals are best" theory, but there is much more lost, than gained, here. As a dues-paying homage Pinups is successful, and as commercial nostalgia it will prove to be a best-seller. But in ten years time, people will still be searching out the originals, and Pinups will be little more than a bargain-bin novelty.



Rumor has it that David Bowie (above) did so well in returning to the '60's that he will co-star with Davy Jones & Russ Tamblyn in a remake of Oliver.



Procol Harum at their original best: (L-R): Bobby Harrison; Mathew Charles Fisher; Dave Knights; Gary Brooker & Ray Royer.

I'm glad Mathew Fisher waited awhile after leaving Procol Harum to release his solo album, because Journey's End comes across as a well thought-out creative entity. Side one is near perfect, beginning with the catchy "Suzanne". Geoff Swettenham (ex-Grapefruit) plays drums, and Mick Hawksworth handles the bass chores. Together with Fisher's keyboard work, they form a tight unit capable of performing everything from ballads, to rockers, to instrumental dirges. Fisher's voice is distinctively fragile, and the key phrase here is sincerity. It is rare to get an album of real feelings which does not reek of moribund on-the-road downers. "Going For A Song" is a biting commentary on Procol Harum & "A Whiter Shade of Pale", which is probably the most powerfully emotional song on the album.

Fisher is the contemplative type, and "Play The Game" deals with his "friends" ill-treatment of him. Clearly, Mathew has had his bad times, but the overall feel of the album is a new optimism and confidence...this shines thru most clearly on "Play The Game". The tracks do remind me of early Procol Harum, and it's clear that since Fisher left that group, Procol Harum have produced little of merit. Happily, Fisher emerges here as a brilliant composer, vocalist and producer. Despite some unevenness on side two, I urge you to listen to Journey's End.

IN BRIEF:

Jobriath: Elektra 75070. Just because Jerry Brandt finds some cutie (tho he isn't that special), dresses or undresses him, and surrounds him with an air of what an American might view as French "oo-la-la", doesn't mean instant phenomenon. Job comes up with some good lyrics and verses, but the choruses are total chintz... Bowlesque titles like "Earthling" and "Morning Star Ship" don't help much either. The production is strictly "original Broadway Cast", and ex-Stories Steve Love resorts to chanka-chanka soul licks in places. But if you like piano based songs sung in a thin, occasionally conglomerate of Elton John-Bowie-David Jo Hansen, you'll

like Jobriath. In the end he presents himself as a slight mole on the face of a scene crowded with some talented beauty marks. One good cut: "Imaman". (J.F.)

Gary Farr, late of Gary Farr & The T Bones, resurfaces here with a U.S. recorded album, Addressed to the Censors of Love (Atco 7034). Gary's voice is stronger than ever here, and the material is even too. Unfortunately it's evenly mediocre---a couple of above average tracks like "Breakfast Boo-ga-loo", and "I'm Your Rocket". Influences include Peter Sarstedt, The Sutherland Brothers, and Bob Dylan. Listenable, but really not too much else.

Rick Springfield, Comic Book Heroes (Capitol SMAS 11206; now issued on Columbia): Never thought good looks could hinder an artist in the record business. Ask Rick Springfield. Not that he would purposely walk into a speeding train to disfigure himself, mind you, but the "teen scream" image he is molded into must hang heavy 'round his neck. His first LP was nice, but this one is far superior...Side one is uniformly excellent. The dramatic "Why Are We Waiting", lovely ballads like "Weep No More" and "Believe in Me", and the catchy na-na-na "I'm Your Superman" are instantly commercial and inventive. Side two falters with too much sweetness, but the Peter Noone-ish "Bad Boy" is first class. (J.F.)

Lou Reed
Badfinger

Berlin
ASS

RCA APL 1-0207
Apple SW 3411

While David Bowie has opted for mass idoltry, Lou Reed has returned to his underground roots. Berlin is a strange, moody album, and definitely not what one could call a "party album". Altho this means that there are no new Reed rock-classics (in the "Sweet Jane" tradition), this is probably a blessing in disguise. Reed is not a showman---at least not in the frenetic sense of Jagger-Bowie-Jo Hansen genre. Here's the music, says Lou---take it or leave it. I'm not gonna shove it down your glitter-encrusted throats, I'm not gonna mince and primp for your leather-coated fantasies. To compete with the new wave of glitter-rockers like the Dolls, Sweet, Slade, Alice Cooper et al, would probably spell certain critical disaster.

This is definitely an album that takes getting used to. Side one is fine, even excellent, but side two is a meandering, elongated mishmash of concepts, choruses, and brass. Side one is for the bedroom; side two is for the elevator. Reed has always been more of a leader than a follower (at least that's when he's at his best), and when leading it's always easier to stumble or falter. Whether the destination is satisfying or not, at least it's always an interesting route to travel.

How could a British pop group call an album Ass? Well, they didn't. Apparently Badfinger no longer wish to be filed under the label pop. With this, their fourth LP, they make more lame attempts to dispel that rumor, coming on with bits of Americana-funk. At the rate they're going, the group will never reach the caliber set with No Dice. As far as hit singles go, nothing on Ass stands out as choice Top 40. The set is undoubtedly outtakes from former LP's, which is a nice term for elimination waste product. Since Badfinger have signed with Warners now, Apple may be reaching for a shot in the dark-heaven help us if this is the groups official follow-up to Straight Up! "Apple of My Eye", "Icicles", and "When I Say" are dim lights from Badfinger's past, yet still remain entertaining. "Get Away" is a non-descript boogie, while the heavy "Constitution" is a puzzling entity. "Timeless", at over seven minutes, is basically a time waster. The best track is "The Winner", one of the two songs produced by Todd Rundgren, and curiously reminiscent of the Nazz in spots. Recent London appearances have shown the band to be apathetic---and beards, work shirts, and lackluster thud isn't going to give them a progressive image. If the Warners LP doesn't overshadow the disappointment of Ass, I suggest that Badfinger move to Macon, Ga. and change their name to Middle.... (J.F.)



The early Velvet Underground: (l-r): Maureen Tucker; Sterling Morrison; Doug Yule; & Louis Reed.

MORE IN BRIEF & OUR CHOICES FOR WORST LP'S OF THE MONTH!

Bryan Ferry: These Foolish Things, (Island 9249 E). It's unfortunate that Bryan Ferry and David Bowie released their "My Favorite Songs" albums at the same time, as comparison was inevitable. Critics weren't overly kind to either record, but Ferry was the lamb for the slaughter. Very unjustly too, as These Foolish Things is completely different in concept to Bowie's Pinups, and gives Ferry a chance to shine in a light totally removed from the amazing Roxy Music. This man has definite charisma and there'll be no stopping him. His voice on the LP shows a diversity of styles and moods---proving to cynics that he is more than an affected Lou Reed. "A Hard Rain's A-Gonna Fall" was a controversial single---rendered in a jabbering, computer voice which totally fits the spiced up beat. "Don't you ever Change" and "It's My Party" are fun, and a bit tongue in cheek, but "Sympathy for the Devil" spits with more evil than Jagger's bee stung lips could ever spurt out. The title tune could be labelled as "cocktail-party reggae, well sifted through the "Theatre of Rock". It is the most endearing song on the whole album. The instrumentation is first rate throughout all 13 songs, as are the background vocals by ex-Manchester schoolgirls, The Angelettes. The production by Bryan and John Porter is hard and crystal clear---a definite plus. (J.F.)

Genesis: Selling England by The Pound, (Charisma 6060). The Genesis show may work great in person, but on record it's all a bit too obscure and diffused. Selling England by the Pound has some fine spots, but there is just too much instrumental dial twirling for my tastes. Of course if your fancy leans towards a combination on ELP and the Nice, with a bit of Bowie thrown in, you'll find this album most enjoyable.

Definite No-No's of the Month: The Band: Moondog Matinee: This doesn't move me at all...I find it quite boring and un inventive. But then again, I haven't liked the Band too much recently even when they did their own new material. I did like the J. Ceils Band for a while, but they too have pumped out album after album of same-sounding music---all virtually indistinguishable from each other. This one is no exception, and these guys are just going thru prescribed motions. And finally, John Lennon's Mind Games is another plain one---probably Lennon's worst yet. The songs are musically surfacey and unimaginative, and many sound too much like imitations of old Beatle or Lennon efforts---"Aisumasen" sounds like "Imagine", and "Out of the Blue" is a direct cop of "Sexy Sadie". The only high point is "Bring on the Lucie" which does exude the energy and vitality that are the Lennon trademark. It just might have been a case of spending too much time handling the production end of things, while neglecting the songs themselves.

LATE SINGLES FLASHES: Michael Fennelly: "Watch Yerself"; From Columbia Sampler AS 64. Ex-Crabby Appleton star goes to England where Chris White produces this debut. Hard and melodic with good chording and drumming, but more of an album track than a chart-burner. Final decision will be rendered when album is out. Ronnie & The Ronettes: "Lover Lover"/"Go Out and Get It"; Buddah 384. These two sides really grow on you, despite the fact that the production and Ronnie's lead vocals are below par. Still, Ronnie's "below par" is better than most else around today, so pick this one up and enjoy. Roxy Music: "Street Noise"/"Hula-Kula", (Island 6173 E). Roxy's best single to date. Beserk Bryan Ferry chortles at a frantic pace reminiscent of "Virginia Plain". Synthesizer screeches atop a memorable guitar line, and the organ breaks (plus clicking fingers) are infectious. With a superb new long Player, and famous flash NYC bassist, Sal Maida touring with them, Roxy Music are the British Band of the moment! Mott The Hoople: "Roll Away The Stone"/"Where Do You All Come From"; (CBS 1895 E). First Mott 45 with Morgan Fisher on piano, and last with Mick Ralphs on guitar. Opens with typical Mott guitar riff, but that soon gives way to prevalent groaning saxes and rhythm piano---much like recent Wizzard ditties, but less cluttered. This is probably the most commercial single Mott has ever made, more sing-a-long, and the repetative hook chorus is amazing. Hunter's voice is high and smooth with less Bowie touches. There's also a spoken section between Ian and a whimsical girl, relying on a cross between Sparks, Bonzo Do Band, and Jonathan King's "Johnny Reggae". The Flip sounds like a Dylan Basement Tape Outtake, live and basic. Mott prob spent all of ten minutes conceiving this track, but that's better than sticking an album cut on the "B" side. (JF)(JF). (JF, of course, refers to TRM planner and contributor Joseph Fleury. Look for the first of his UK interviews soon!)

BEST OF LUCK! TO:

RON MAEL

RUSSELL MAEL

ADRIAN FISHER

MARTIN GORDON

and DINKY DIAMOND



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Ken Barnes, PHONOGRAPH RECORD MAGAZINE

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"...A totally marvelous album that must not be missed!"

RECORD WORLD (Album Pick)



Records WANTED

LP & Singles **Set Sale**
AUCTION & SALE

FOR SALE OR TRADE:

Beatles	The Amazing Beatles	Clarion 601	New
	Savage Young Beatles	Savage 69	"
Byrds	Eight Miles High/Why 45 PS	Col. 43578	"
Faces	Real Good Time/Mono vers. PS	WB 7442	"
Idle Race	The Birthday Party	Lib. 7603	Fine
Billy J. Kramer	From a Window/I'll be on my Way PS Imp. New	Way PS Imp. New	"
Liverpools	Beatle Mania	Wyncote 9001	"
Magaic Christians	Come & Get it/Nats	C.U. 3006	"
Montage	Montage	Laurie 2049	"
Seeds	Love in a Summer Basket/Did he	Die MGM	"
Shadows of Knight	Back Door Men	Dunwich 667	"

WANTED: (in fine to new condition):

Chocolate Watch Band	One Step Beyond	Tower 5153
Dillard & Clark	LP's	A&M
MC5	Odd 45's	
Move	Odd 45's & EP's	
Roger Ruskin Spear	Rebel Trouser EP	UK UA 35221
Standells	Dirty Water	Tower 5027
Tomorrow	Tomorrow	Sire 97012
T. Rex	Best of	UK Flyback 3
Various Artists	A&M Bootleg LP	A&M
World	Lucky Planet	UK Liberty

Please send want/sell/swop lists.

WRITE: Tom Wagner; 2051 Waldeck Avenue; Columbus, OHIO; 43201.

WANTED:

Kevin Ayers	Sing a Song in the Morning	UK Harvest
Kevin Ayers	Butterfly Dance	UK Harvest
Baby Ray & The Ferns	How's Your Bird	Delfi/Donna
Bonzo Dog Band	Finchley Station	UK Import
Fairport Convention	Now be Thankful	Island
Frank Zappa & Mothers	Tears begin to Fall	WB 1052
Heartbreakers	Every time I see You	Delfi/Donna
Hollywood Persuaders	Tijuana Surf	Orig. Sound
Kinks	You Still Want Me EP	
Kinks	You Do Something to Me 45 or EP	
The Masters	Break Time	Emmy
Mothers of Invention	Big Leg Emma/Why Dont you... Verve 10513	
Vivian Stanshall	Labio Dental Fricative	Liberty 56171
Stones	'69 & '72 Mad. Sq. Garden Souvenir Prog.	
Hendrix	'69 MSG Souvenir Program	
New Musical Express	1973 Annual (8/25/73)	
Kinks	Interviews & Pix from NME, MM, etc. (pre '71)	

Above Records must be in VG or better condition..

WRITE:

Carol Jacobsen; 2606 E. 11th street; Brooklyn, N.Y.; 11235.

AUCTION:

Animals	Best of	MGM 4324	M,G
"	Every One of Us	4553	S,VG
"	Winds of Change	4484	S,VG
"	Animal Tracks	4305	P-F
"	The Animals	4264	P-F
Elvis Presley	King Creole	RCA 1884	M,G
Free Spirits	w/ Larry Coryell	ABC 593	S,G
Bee Gees	First	Atco 223	S,G
Donovan	Catch the Wind	Hickory 123	M,G
Yardbirds	Five Live	UK EMI 1677	M
VA (Dylan,Ochs,Baez etc)	Newport Broadside 1963 Vang.	79114	N
Pete Seeger	Pete Seeger	Archive Folk 201	G
Mothers....	Uncle Meat	Bizarre 2024	G
Fabian	Hold that Tiger	Chanc.5003	G
Fabian/F. Avalon	The Hit Makers (1 side each) "	5009	G
Kingsmen	In Person	Wand 657	G
Tiny Tim	God Bless.....	Rep. 6292	G
The Heads	Heads Up	Lib. 7581	VG
Spoonfull	Revelation, Revolution '69	KS 8073	S,G
Peter Paul & Mary	In the Wind	WB 1507	G
VA (Koerner,Mulduar, Spolestra etc..)		EKS 7264	G

WANTED:

The Id Inner Sounds of
West Coast Pop Art Experimental Band Vol. 1
Illinois Speed Press Any record

WRITE:

Bob Morris; 1129 Sutherland; Kalamazoo, Michigan; 49001.

AUCTION:

1973 W.B. Poster Set 14 incl. Young, Tull, & Faces. Printed on high quality paper; black & white

WANTED:

Rolling Stone Book of Days 1971
Original Mixed copies of Anthem of the Sun & Aoxomoxa.
Any 45's by the Dead & The Acid Test w/ Kesey & Dead
Any tapes, photos, posters, magazine articles on Dead
Issues of Earth magazine

WRITE:

Neil Cronin; 26 Juniper Street; Lawrence, Mass.; 01841.
Or Call: 1-617-682-8908.

WANTED:

Scottsville Squirrel Barkers	Bluegrass Faves.	Crown
Kentucky Colonels	any LP's	World Pacific
Gosdin Brothers	"	"
Gib Gilbeau	Gib Gilbeau	Alshire
Dillard & Clark	Lyin in the Middle	A&M
Int. Sub. Band	Russians are Coming	
Cajun Gib & Gene	Sweet Susannah (or others..)	

Articles, Tapes, Films on Byrds or related groups.

WRITE:

R. Galli; Via Rezzonico 12; 20030 Barlassina; Milan, ITALY.

AUCTION:

Autosalvage	Autosalvage	RCA 3940	S,M
The Big Three	Live at the Rec.Studio	FM 311	M,M
Chocolate Watch Band	Inner Mystique	Tower 5106	S,M
Joey Dee & Starlighters	Do in the Twist Live(SSS)	Roulette 25166	
Dixie Cups	Iko Iko	Red Bird 103	M,M
Bobby Fuller Four	KRLA King of the Wheels	Mustang 900	M,M
Fantastic Baggys	Tell em I'm Surfin	Imp. 9270	M,M
Haphash & Coloured Coat	Human Host & Co.	Imp. 12377	S,Fine
Music Explosion (w/Jamie Lyons)	Little Bit o Soul	Laur.2040	S,M
Gerry & The Pacemakers	Dont let the Sun..	Laurie 2024	S,M
Plaster Caster Blues Band		Bluestime 9001	S,M
The Pretty Things	Get the Picture(Min.Bid \$15)	UK Font.	
(Second LP described as "heavy raunch r n b...")		5280	
? & The Mysterians	Action	Cameo 2006	M,M
Sountrack: Riot on Sunset Strip (Standells, Chocolate Watch Band, Mugwumps, etc)		Tower 5065	S,Fair
Ronnie Hawkins	Ronnie Hawkins(w/Levon Helm)	Roulette	
		25078	M,M
Shadows of Knight	Gloria	Dunwich 666	M,M
Shadows of Knight	Back Door Men	Dunwich 667	M,M
Nolan Strong & Diablos	Mind over Matter	Fortune 8015	M,M
Third World War	w/Ten Stamp & Jim Avery)	UK Fly 4	S,M
Doris Troy	Just One Look	Atl. 8088	M,M

WRITE:

Tom Leavens; 638 Seward; Detroit, Michigan; 48202.

WANTED:

T-Shirt, & other memorabilia from era of Byrds; 65-67
Beefeaters or any other Pre-Byrds album.
Posters or Pix of Byrds '64-67

FOR SALE:

Go in Back with The Byrds: a 4-hour experience into yesteryear; homemade, but good! Includes rare recordings and facts. On reel-to-reel: \$5; on cassette: \$10. Cost covers everything---this is not a ripoff! Satisfaction Guaranteed!

WRITE:

Ray Karelitz; 4674 Waiiki Place; Honolulu, Hawaii; 96821.

WANTED:

Rip Chords LP Three Window Coupe (stereo Only).
Fantastic Baggies LP (Imp. 9270) (Stereo Only).
Odd Jan & Dan records, tapes, pix, info.
Odd Sloan-Barri records; Bruce & Terry's "Girl Its
Allright Now (Col. 6393). Odd Curt Boettcher;
Terry Melcher; Ellie Greenwich; Phil Spector
records. Jan & Dean LP Save for a Rainy Day.
Will buy or trade.

WRITE: TRM; PO Box 253; Elmhurst-A-NY 11380.

RECORDS WANTED

RECORDS WANTED

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LP's

WHITE TRASH "Trash" APPLE (US) ST3356, (Europe) SAMPOR 7
RINGO STARR "Ringo" Radio Station Demo Acetate LP
AMAZING BEATLES & OTHER GREAT ENGLISH SOUNDS
SING ALONG WITH THE BEATLES
THE BEATLES "Por Siempre Beatles" (Spain) Tower ST 5000
THE CHECKMATES LTD. "Love Is All We Have To Give" EMI 062-04973
THE CRISTALS "He's A Rebel" Philles PHLP 4001
LENNY BRUCE "Out Again" Philles PHLP 4010
TINA TURNER "River Deep-Mountain High" (not A&M) Philles SLP 4011
WILLY DIXON "Blues" Blueville 1003
DIMENSION DOLLS Dimension DLP 6001
LITTLE EVA Dimension DLP 6000
JACK NITZSCHE Reprise S-6115
BILLY PRESTON "Capitol ST 2607
TOM & JERRY "Club Meatin'" Pickwick Label
LARRY WILLIAMS "Greatest Hits" Specialty 2109
LEIBER-STOLLER "Big Band" Atlantic S-8047
RED BIRD GOLDIES Red Bird 20-102
McGUINNESS FLINT Capitol SE 794
MARILYN MONROE Movietone 72016
MAE WEST
GTO's
THE TRADEWINDS Reprise 6390/Straight 1059
THE ROLLING STONES "Mind Excursions" Kama Sutra S 8057
"Sticky Fingers" Spanish LP

45's

THE TEDDY BEARS "Wonderful Lovable You" Dore 520
SPECTORS THREE "My Heart Stood Still" Trey 3005
PHIL HARVEY "Willie Boy" Emerald Label
RAY PETERSON "Sweet Little Kathy" Dunes 2004
CURTIS LEE "Just Another Fool" Dunes 2012
BEN E. KING "First Taste Of Love" ("B" Side of Spanish Harlem 45) Gregmark 2
GENE PITNEY "Dream For Sale" ("B" Side of Every Breath I Take 45) Gregmark 10
PARIS SISTERS "Be My Boy" Garex Label
PARIS SISTERS "He Knows I Love Him Too Much" Philles 105
RAY SHARPE "Hey Little Girl" Philles 105
THE CRISTALS "He Hit Me" London/Philles HLJ 9852
THE CRISTALS "I Wonder" Philles 123
DARLENE LOVE "Stumbled & Fell" Philles 111
DARLENE LOVE "Today I Met The Boy I'm Gonna Marry" Reprise 0534
DARLENE LOVE "If"/"It's Too Late" Philles 133
THE RONETTIES "Is This What I Get For Loving You Baby?" Phil Spector Records #1
THE IMAGINATIONS "I Can Hear Music" Annette 1001
BONNIE JO MASON "Hold Me Tight" Phil-Dan 5000
FLORENCE DEVORE "I Love You Ringo" Phil-Dan 5001
BETTY WILLIS "Kiss Me Now" Phil-Dan 5002
BONNIE & THE TREASURES "Act Naturally" A & M 1127
THE CHECKMATES LTD. "Home Of The Brave" Stax 0080
CARLA THOMAS "Proud Mary" Stax 0080
"I Love You Like I Love My Very Life"

45's

THE HERD "So Much In Love" Parlophone R 5413
DICK & DEE DEE "Some Things Just Stick In Your Mind" Warner Bros 5627
BOBBY JAMESON "Each & Every Day Of The Year" London 9730
THE APPLEJACKS "Like Dreamers Do" Decca F 11916
THE STRANGERS with Mike Shannon "One & One Is Two" Decca
TOMMY QUICKLY "Tip Of My Tongue" Pye label
THE IVEYS "No Escaping Your Love" APPLE 14
THE IVEYS EP with "Storm In A Teacup" APPLE KP
CAROLE KING "He's A Bad Boy" Dimension 1009
LITTLE EVA "Turkey Trot" Dimension 1006
THE COOKIES "Don't Say Nothin Bad About My Baby" Dimension 1008
THE COOKIES "Will Power" Dimension 1012
THE DIXIE CUPS "Little Bell" Red Bird 10-017
THE JELLY BEANS "Baby Be Mine" Red Bird 10-011
TOM & JERRY "Hey School Girl" Big 613

PICTURE SLEEVES WANTED:

JOHN LENNON "Power To The People" Apple 1830
" " "Imagine" Apple 1840
" " "Happy Xmas (War Is Over)" Apple 1842
THE BEATLES "Can't Buy Me Love" Capitol 5150
" " "A Hard Day's Night" Capitol 5222
" " "I'll Cry Instead" Capitol 5234
" " "Slow Down" Capitol 5255
" " "I Feel Fine" Capitol 5327
" " "Ticket To Ride" Capitol 5407
" " "Yesterday" Capitol 5498
" " "Paperback Writer" Capitol 5651
" " "Hey Jude" Apple 2276
" " "Get Back" Apple 2490
" " "Something" Apple 2654

Please indicate condition of records & sleeves, and cost.

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RECORD Auction

AUCTION:

Beatles American Tour w/ Ed Rudy
Count Five Psychotic Reaction
Nightcrawlers Little Black Egg
Montage Montage (w/ Mike Brown)
The Seeds Future
The Seeds Full Spoon of Seedy Blues
Merry Go Round Very Lovely Woman
Randy Burns & Sky Dog Band RM&SD
Del Shannon Runway
Adam Faith Its Allright
Gne Pitney Story of (Double LP w/ pics)
Ral Donner Takin Care of Business (ext. rare!)
Don Covey Mercy
Everly Brothers Christmas with. (rare!)
Friar Tuck & Psychedelic Guitar FT&HC
David Bowie Man Who Sold the World
Hullabaloo Hullabaloo
The Shadows Sound of (Canadian Import)
Groundhogs Blues Obituary
Farmer Knight & Brewer Track On
Del Shannon Best Of
Ernie Maresca Shout Shout Knock Yourself Out
Family Tree Miss Butters (Pre Roxy/Wackers w/Segarini,DeCoq) RCS
Dave Clark 5 Radio Pulsebeat #5
PP Arnold Kufunta (cover worn)
Pixies Three Party With
The Maids Hold On
Lothar & Hand People Space Hymn
The Jive 5 In a Happy Man
Jan & Dean Surf City
Chris Farlowe & Thunderbirds The Fabulous (DJ)
Ian & Zodiacs (2 copies still sealed; 1 w/ Xerox facsimile cov) Phil.176 M
Insect Trust Insect Trust
Hitmakers Kingsmen; Raiders; Ian Whitcomb; etc Jerden
Wailers Outburst Columbia
The Freak Scene Psychedelic Soul
PJ Proby Somewhere (his 1st & best) Liberty
Pat & Lolly Vegas At the Haunted House (pre redbone) Mero.
Hash Brown & Ignut Strings HB&IS
The Rattles Greatest Hits (fantastic Kraut beat group)
Love Sculpture Forms & Feelings (Dave Edmunds) Parrott
Everly Brothers Sing WB7 1708
Del Shannon 1,961 Seconds of (slight cover wear) Amy 8006
Del Shannon Handyman Amy 8003 M,M

WANTED: (VG or better condition only):

Jumpin Gene Simmons-Haunted House LP Ronnie Hawkins- Any Roulette LP's (esp.
Trashmen- Surfin Bird LP Mr Dynamo)
The Fendermen- Muleskinner Blues LP Buddy Holly-any LP in Mono; & any BH memor-
Ricky Nelson MONO Imperial LP's abilia!
Louie & Lovers- "Little Georgie Ripchords- Any LP
Baker" 45

Various: Kinks, Beachboys, Pretty Things LP's in Mono.
I will trade any of my auction LP's for the above as well as many angloid & punk 45's &
LP's; i.e. Distortions by Litter etc, so let me know what you have.

WRITE:

Crescenzo Capece Jr.; Contauc Ltd.; 201 Avenue J; Brooklyn, New York; 11230.

AUCTION

AUCTION:
G. Bakers Airforce Man of Constant Sorrow/Doin It Atco 6759 Fair
The Byrds Mr. Tambourine Man/She Dont Care.... WL Col. 43271 "G"
Gene Clark Echoes/I Found You Col. 43903 Good
Gene Clark So You Say you lost your baby/Is Yours... Col. 44088 "G"
Dave Dee etc.... Okay/Master Llewellyn Font. 1591 Fair
" " Zabadak/The Sun Goes Down Imp. 66270 Good
" " Legend of Xanadu/Please Imp. 66287 Fair
Bob Dylan I want You/Just Like Tom Thumbs Blues Col. 43683 Good
(B side live in UK w/ the Band)
The Easybeats Heaven & Hell/Pretty Girl UA 50187 Fair
The Herd From the Underworld/Sweet William Font. 1602 "G"
The Herd Our Fairy Tale/Dont want our Loving to die Font. 1618 "G"
The Flying Machine Night Owl/Brighten Your Night (w/J.Taylor)Rainy Day 8001 G
Humble Pie Natural Born Woman/I'll Go Alone Immed. 001 G
Kinks Long Tall Sally/Took My Baby Home Cameo 345 VG
Moody Blues You Dont/Every Day London 9799 VG
The Nice America/Diamond Hard Apples of the Moon Immed. 5008 Fair
The Nice Thoughts of Emerlist Davjack/Azrial Immed. 5004 "G"
Ripchords Hey Little Cobra/The Queen Col. 42921 "G"
Jack Scott Goodbye Baby/Save My Soul Carlton 493 "G"
Searchers Have you ever Loved Somebody/Just the Way Kapp 783 "G"
Bob Seger East Side Story/East Side Sound COH Cameo 438 Good
" " Florida Time/Sock it to me Santa " 444 VG
" " Vagrant Winter/Very Few " 473 VG
" " Heavy Music pts 1 & 2 " 494 VG
Zombies How we were before/Indication Parrot 3004 G
" Shes Coming Home/I Must Move " 9747 G
" Is this the Dream/Dont go Away " 9821 G
" Imagine the Swan/Coversations of Floral St.Date 1644 G
" Dont cry for me/If it dont work out Date 1648 VG

(The following are all UK imports):

Dave Davies Suzannahs Still Alive/Funny Face Pye 17429 G
Spencer Davis Group EP: Sittin Thinkin/Imples/Searchin; etc. Font. 17463 G
The Herd Paradise Lost/Come on Believe Me Font. 887 Fair
The Kinks Plastic Man/King Kong Pye 17724 G
The Move Night of Fear/Disturbance Deram 109 Fair
Paramounts Poison Ivy/I Feel good all over Parl. 5093 G
Ten Years After Love Like a man (A side studio;B side live at
Fillmore East) Deram 229 Fair
Thunderclap Newman Something in the Air/Whilhemina Track 031 Poor

(The following are all New Zealand Imports):

Small Faces Wham Bam.../Afterglow(dif. than Odgens...)Immed. 077 G
Small Faces Sha la la lee/Grow your own Decca 358 G
Uglys Its allright/A Friend Pye 15968 VG

WANTED:

Flamin Groovies: Sneakers (10" LP) or 'Snazz.

WRITE:

Karl Seebacher; 124-11 20th ave; College Point, New York; 11356.

SPECTOR-CLES

For the most part this article will not deal with Phil Spector-the man, and it will not even dwell upon Phil Spector-the artist. These areas have been dealt with elsewhere, and if you are not a Spector-collector by now, my use of superlatives will probably not make you one. What this article will attempt to do is trace Phil Spector's musical history, centering in on the lesser known work of his career, as well as various collector's oddities.

After moving to California, (he was born in Bronx), Phil Spector became friends with a loosely knit group of people that included Lou Adler, Jan Berry, Dean Torrence, Sandy Nelson, and Bruce Johnston. Bruce Johnston remembers it like this: "I met Dean Torrence in school. I already knew Jan Berry because we rode the bus to school together. Then Sandy (Nelson) and I formed a group with Phil Spector. The three of us used to drive 100 miles just to play for \$30 or \$40, and of course we had to spend most of the money on gas. Phil phoned me up one day to see if I'd play piano on a record session. But I had a date, so I turned him down. The record was "To know him is to Love Him" and it sold a million copies..."



Spector, as a Teddy Bear.

Spector recorded the song himself in a small California studio and placed the record with Dore. It reached #1 on Billboard's Hot Hundred late in 1958, and perhaps that's one reason why Jan & Dean left Arwin and joined Dore early in 1959. With Annette Kleinbard singing lead the "group" added Marshall Leib to create a trio for live dates and television appearances. With their #1 hit to their credit, the group signed with the major label Imperial. "Oh Why" was the result, and it was a flop, reaching only #98 in the charts. Dore came back with "Wonderful Loveable You" which was so dull it probably sold all of 49 copies at the time. The flip, "Till You'll Be Mine" was a weird little instrumental featuring a three-note guitar solo throughout. The next two Imperial singles tried to cash in on the "To Know Him..." sound, but they just didn't click chart-wise. The six sides of these three Imperial singles were done in two sessions, and the album featured five of these six, as well as some basically bland standards. However there were some nice arrangements and harmonies, showing that Phil was already getting a bit adventurous. During his stay with Imperial, Phil also recorded an instrumental under the name Phil Harvey, and possibly did some other minor work (perhaps with April Stevens). But without commercial success, it was goodbye to Imperial.



Spector's best work has always come when he was working for himself. "To Know Him..." was his own brainstorm, and it was the best record of the Teddy Bears period. Under the secure wing of Imperial, his records were all weak copies of the original. So out on the street again, Phil met Lester Sill and Lee Hazelwood who decided to start up Trey records. Phil formed a group called the Spector 3, and again tried to re-create the Teddy Bears success. This time though, he went a bit more commercial, and added a lot of the Fleetwoods' ("Come Softly to Me") then hit-sound. But copycatism wasn't the theme of the times, so the two Spector 3 singles, blessed with little artistic or commercial excitement, were ignored. It's not exactly clear who, besides Spector, was in the Spector 3, but Annette Kleinbard was no longer in the ranks. She had been replaced by Carol Connors, so it was probably Carol singing on the Trey sides. (Annette then shortened her name from Kleinbard to Bard and recorded for Imperial, but she, too, didn't muster much attention.) Phil's stint at Trey was important for a few reasons. First, he made new business connections which were to become very important about a year later. Secondly, he saw the problems a new independent company faced, and undoubtedly absorbed valuable business acumen. Finally, he probably worked on some of the other early Trey records, though there is no concrete evidence yet as to what exactly, (if anything), he did do there.



One fact does become clear when you piece together Spector's intricate musical career. The same people keep popping up again and again over the years. Of course it's only natural that the people you know are the ones you choose to work with, but in Phil's case the connections thru the years are practically all intertwined and often impossible to untangle.

Phil's next stop was at Atlantic where he worked with the Lieber-Stoller production team. Here his work ranged from high-class errand boy all the way up to producer. With the Drifters he helped arrange and play guitar on some sessions, especially during late 1960 and early '61. These sessions produced one of the Drifters biggest hits, "Save the Last Dance for Me". Spector was always a Lieber-Stoller fan going back to the Coasters days, and he fulfilled one of his ambitions by working with them. Unfortunately, he never got label credit for much of his production or arranging work there, so one can only guess his contributions. One thing is for sure though, he produced and co-wrote Ben E. King's big hit "Spanish Harlem", as well as working on the followups "Stand by Me", and "Here Comes the Night". (Ben E. King was formerly lead singer with the Drifters.) During this period at Atlantic he met a singer called Billy Storm who had previously recorded for Columbia, Ensign, and was currently recording for Atlantic. Spector always had a weak spot for good vocalists, (especially "if they sound like Clyde McPhatter"), so he produced Billy Storm. "Dear One" was a nice ballad combining the Teddy Bears sound with straight R n B. But on the flip, Spector went absolutely berserk and coupled Storm's falsetto vocal gyrations with strings, castanets, and backing voices. All in all a super-fine record, and obviously a hint of what was to come. Storm's followup was an earlier recorded version of Clyde McPhatter's "Honey Love", which stuck close to established traditions by featuring piano and saxophone solos. The flip, which was recorded at the "Dear One" session, was another nice ballad, but unadventurous.

During the time he was at Atlantic, he was also working for a Big Top subsidiary, Dunes. Dunes existed mainly for the benefit of two artists, Ray Peterson and Curtis Lee, both of whom Spector produced there and had big hits with. Ray Peterson, who Spector had first met at the "Tell Laura I Love Her" session, was the beneficiary of Spector's production on his smash "Corrina Corrina". None of Spector's work with Peterson is too exciting, though some have nice orchestral arrangements. Curtis Lee's work was much closer to Phil's roots, recalling the early 50's RnB sounds. "Pretty Little Angel Eyes" was the biggest and best of these records which concentrated on the vocals rather than extravagant backings. On the followup Phil threw in some weird drum segways which made the whole thing more interesting. Also on Dunes was female vocalist Carol Collins (possibly Carol Connors from the Teddy Bears???). She recorded "Dear One" for Dunes, and that's probably where Spector got turned onto the song. He took it to Billy Storm, and they released it two months later on Atlantic. But despite Phil's commercial success with Ray Peterson and Curtis Lee, he seemed restless. By 1961, not only was he working at Atlantic and Dunes, but he also began doing independent production work for various artists and labels.

The first of these releases was in February 1961 on ABC where Spector co-wrote and produced "World of Tears" for Johnny Nash. TRM guest reviewer and Spector fan Lenny Kaye describes the record as very orchestral with a vocal reminiscent of Gene Pitney crossed with the Drifters. The flip, which is also a Spector-Phillips tune, is basically the same but a bit slower with the use of tympanis more prevalent. Then it was onto George Goldner's Gold-Disc label where Phil produced the Ducanes "I'm so Happy" b/w "Little Did I Know". "I'm So Happy" became a New York party favorite because the lead singer sang so fast that the trick was to figure out what he was saying. "Little Did I Know" (which was my favorite even back then) is a beautiful group-sound record in the mold of other classics like "Angel Baby" and "Little Star". Phil might have also done some additional minor work at Gold-Disc. A month later it was the Creations on Jaime. Lenny Kaye calls "The Bells" a good example of the 50's group sound. Spector touches are ringing chimes to echo the title, and the proto-typical spoken vocal break. Thru his work with Lester Sill & Lee Hazelwood at Trey, much of Spector's freelance work took place on Jaime and Era. This is because Sill & Hazelwood had strong ties to these labels, mainly thru their production of Duane Eddy for Jaime. A duo called Tony & Joe did a song called "Where Can You Be" written by Spector on Era, but no production credits are given. Most notable are the choppy rhythm and female chorus, and Mr. Kaye calls it "nothing to write home about". Also on Jaime at this time was Ray Sharpe. Ray had a record on Garex "Hey Little Girl" co-written by Spector, as well as a record on Gregmark. Spector was probably peripherally involved with these Ray Sharpe records in the early sixties. Closing out Spector's 1961 work was writing and producing two sides for Gene Pitney, "Every Breath I Take" and "Dream For Sale". Pitney later returned the favor by penning "He's a Rebel", the Crystals '62 chart-topper. Phil also produced Arlene Smith of the Chantels for Big Top, a job he probably got thru his work at Dunes, which was a subsidiary of Big Top.

After about 2½ fruitless years Lester Sill & Lee Hazelwood folded up Trey records and started up Gregmark. They recruited Phil to work on the Paris Sisters, and after a debut topped at #50, the team clicked with "I Love How You Love Me". It is almost an exact cop of "To Know Him Is To Love Him", but it worked. The reason is this---the melody. Both "To Know Him" and "I Love How You Love Me" have unforgettable melodies and hooks. The other copy-records by the Teddy Bears, Spectors 3, and Paris Sisters were all in the same mold, but merely were pale imitations---hence their lack of success. Though most of The Paris Sisters sides were similar-sounding slushy ballads, there were a couple of oddities. "All Through The Night" is a curious track, with Phil seemingly parodying the white vocal groups of the time. Most tasty is the weird off-key rhythm guitar, and strange guitar solo that runs thru the middle of the record. Perhaps this guitar belongs to Duane Eddy because (A): Duane was produced by Lester Sill & Lee Hazelwood for Jaime at this time where Spector was rumored to occasionally help out, and (B): Duane also had one single on Gregmark, issued at the same time as this Paris Sisters record!

It was during 1961-'62 that Phil came in contact with a lot of the writers that were to shape his future successes. Jeff Barry had written for Ray Peterson. Barry Mann, Gerry Goffin, and Carole King all wrote for the Paris Sisters. This whole family of writers would later compose Top 10 smashes for Spector's Phillies label. Also on Gregmark was old friend Billy Storm who Spector undoubtedly brought along from Atlantic and produced again. But Gregmark's life was to be even shorter than Trey's, and by now Phil had decided to start his own company, Phillies.



Phillies was named for Phil Spector and Lester Sills, the artistic and business heads respectively. After about six months, Spector bought out Sills and owned Phillies outright. Phillies' first release was issued in November 1961, which would indicate that at about the same time Spector was working occasionally with Lieber-Stoller at Atlantic; with Billy Storm at Atlantic & Gregmark; with the Paris Sisters on Gregmark; with Curtis Lee & Ray Peterson at Dunes; as well as doing numerous other one-shots for various outlets! This was obviously too much for one man to continue for long, so Phil concentrated his energies on his own Phillies label. The few records he worked on outside of Phillies in 1962 were not award winners. For Connie Francis he co-wrote and produced "Second-Hand Love", a tolerable wimper which gave Connie a fuller more listenable sound, as well as a Top 10 hit. On Liberty he produced male singer Bobby Sheen, which wasn't a hit, but was the more important record. The production is simple, but thoughtful, and the record is another Clyde McPhatter imitation. Just two months after this Bobby Sheen record was released on Liberty, Sheen was singing for Phillies in a group dubbed as Bob B. Soxx and the Blue Jeans, and their first record became a Top 10 nationwide smash! At the same Liberty session where he recorded Bobby Sheen, Spector recorded and produced Obrey Wilson. These sides were more like Sam Cooke than Clyde McPhatter, and Spector uses some of the "Spanish Harlem" riffs and tricks. There were at least 5 tracks recorded at these two sessions, but only the above four were released. Another interesting oddity of the era was a single by a group dubbed The Hondas on a Lee Hazelwood-owned label called Eden Records. Both sides were arranged by Jack Nitzsche by no production credits are provided. The record is similar to Drifters cuts, with "Twelve Feet High" boasting an amazing string break where the strings and tympanis interplay in weird keys. The possibility that Spector participated in this record is 50/50. Spector also placed two of his songs with RCA and they were performed by Timothy Hay & Bobby Day, though Spector had nothing to do with their recording, if the label credits are accurate.

Phillies was a closely-knit performing family. Most of the same session musicians played on all the records, and even the vocalists were limited to under half-a-dozen. The Crystals were the first breadwinners for Phillies accounting

for five of the labels' first nine releases, four of which made the top 20. The fifth, "He Hit Me" was pulled back so that "He's A Rebel" could be released. It became the first #1 record for Phillies.

Darlene Love sang lead on most of the Crystals records, and she was soon putting out records under her own name. Most of these were semi-hits, topping usually between #25-#50 nationally. Darlene also sang with Bob B. Soxx and The Blue Jeans, whose three records reached #8, #38, & #63, respectively.

Phillies can really be divided into four periods. The first period is the Crystals/Bob B. Soxx/Darlene Love era. This ran from late '61-late '63. Then the Ronettes took over from late '63-mid '65. In all the Ronettes released 8 singles on Phillies, (reaching #'s 2, 24, 39, 34, 23, 52, 75, & 100 respectively), but only one album. During 1964

three major events took place in Spector's life which un-

doubtedly affected his music. First he divorced his first wife Annette, ("Phil and Annette" had been scrawled into each Phillies release from #'s 107-119), and married Veronica from the Ronettes. Secondly he had a major argument with Darlene Love which caused Phil to recall her new single "He's a Quiet Guy", and replace it with a new Ronettes release. Though Spector recorded Darlene a couple of time after this, no new tracks were ever released. And finally, the Beatles Invasion occurred.



Nedra Talley; Estelle Bennett; Veronica Bennett; The Ronettes.

Bob B. Soxx and The Blue Jeans



(L-R): Bobby Sheen; Darlene Love; & Fanita James.

Despite the fact that the Beatles and other English Invasion groups loved the Spector Sound, the U.S. market lost interest in the girl-group wall of sound records, and wanted only limey-lacquer. Phil switched Phillies' emphasis to the Righteous Brothers whose four singles did excellently chartwise (#s 1, 9, 47, & 5 respectively) but the duo left Phillies in a disagreement over who should get credit for their records. Then the fourth period of Phillies began. Spector secured Ike and Tina Turner and produced what many consider his greatest opus, "River Deep, Mountain High". When it failed to hit (it reached #88), Phil gave up and left. The remaining three Ike and Tina Turner records barely reached the market as the Phillies organization collapsed. Phil wasn't even interested enough to produce the final Ronettes' single "I Can Hear Music".

In 1963 Spector went to work for male vocalist Terry Day and produced one record on Columbia. "Be a Soldier" is a commercial uptempo pop song that is really not too memorable. The flip "I Love You Betty" is a reworking of the Crystals "I Love You Eddie", tolerable, but again rather plain. In late '63 and again in early '64 two records appeared which may have been Spector's work. They were both by Noreen Corcoran, who you will remember as the daughter from the TV series Bachelor Father. The first release, "Why Can't a Girl and Boy Just Stay in Love" b/w "Love Kitten" is the most probable Spector work. "Why Can't..." was co-written by Phil and Nino Tempo, and the production credits list Nino Tempo as the producer. But the arrangement and overall sound in unmistakably Spector's. Very prominent in the song are Spectorish castanets, and the opening is note-for-note "He's a Rebel". The



NOREEN CORCORAN

flip lacks the big orchestral arrangement, but it soon becomes the favorite side. The band sounds the same as Spector's, especially the sax solo (probably Nino Tempo) which sounds like it could have come off of any Phillies record. But being that Nino Tempo was a major part of the Spector band for so many years, it is conceivable that this record was Tempo's work alone.

Phil traveled to England in early '64 as both the Ronettes and Crystals were touring there. Coincidentally, Gene Pitney was there at the same time. The Ronettes were touring with the Stones so it was only natural for the bunch of them to get together. They did, and Spector & Pitney sat in on a Stones recording session. "Little by Little" was the song that Phil co-wrote and played percussion on, while Gene Pitney played piano. In the U.S. Phil again helped out, this time on guitar when the Stones recorded "Play With Fire" in Chicago. At the same time that Phil was in Britain with the Crystals and Ronettes, Nino Tempo and April Stevens arrived. The duo were riding high in the charts with "Whispering", the followup to their smash, "Deep Purple". Tempo had been a long-time member of Spector's studio band, going all the way back to Phil's Atlantic sessions. Not only was Nino used by Phil for his saxophone and clarinet work, but on various sessions Nino also played guitar and drums. For instance, the guitar part in "Da Doo Run Run" was played by Nino. This lends credence to the theory that Phil helped out Nino on the Noreen Corcoran record.

By April of 1964, the second Noreen Corcoran record was released and it coupled a putrid early '63 release with a newly recorded Nino Tempo song, "Dreaming of You". "Dreaming" is again in the Spector mold, similar to its predecessor, "Why Can't a Boy and Girl Just Stay in Love". Castanets are prominent, but on the whole this is a much weaker track, lacking much variation. Whether Spector did work on these Noreen Corcoran records is a matter open for discussion, but Phil does take credit (tho uncredited on the label) for producing Nino & Tempo's big hits "Whispering" and "Deep Purple".

While in England, the Stones repaid Gene Pitney for his session help, by giving him an original song, "That Girl Belongs to Yesterday". There is a strong possibility that Phil helped produce this record for Gene too, possibly at a Stones session in England.



With The M.F.Q.: Cyrus Faryar; Jerry Yester; Chip Douglas; Tad Diltz; & Eddie Hoh.

In 1965, Phil went to work with the Modern Folk Quartet as their producer. He worked intensely with them, the work centering on a song called "This Could Be The Night". It was never released but those who have heard it termed it "amazing". Brian Wilson is a big fan of the song and vows to record it soon. The MFQ did release one single after those sessions, on Dunhill, both sides arranged and conducted by Jack Nitzsche.

Billy Storm, who we remember Phil produced for Atlantic in 1961, and Gregmark later that year, turned up on Phillies in late '62. He was one of the Alley Cats featured on Phillies 108. He later went on to record for Infinity in 1962, and Vista during 1963 & '64. Billy later surfaced to do some background vocals for Spector productions on A&M.

"Chapel of Love" was recorded by both the Crystals & Ronettes, but not released as a single. The Dixie Cups released it on Red-Bird and it went to #1. The Ronettes version was released on their album.



Billy Storm
Billy Storm's
Vista LP

In late '65 Spector wrote a song called "Things are Changing" which was a promotional tune made expressly for public service campaigns to let minority groups know that new job opportunities were opening for them. He waived his royalty & performance monies, and the song was recorded for on-the-air commercials by many groups. The Supremes were the foremost group to record the song which was also recorded by Jay & The Americans, Julio Angel & Lucecita, & The Blossoms.

At the same time that this commercial was getting heavy airplay, ABC-TV ran a special on Phil Spector which featured interviews, & in-session footage. The show aired in early '66 with ads in the trade papers that read: "What? My son Phil on a television special Friday, January 28th, ABC-TV, at 7:30 P.M. In color? IMPOSSIBLE! (signed) Mrs. Bertha Spector."

Phil was on television again soon on I Dream of Jeannie. Boyce and Hart were on, playing rock stars, and Phil had a cameo role as their manager. The show repeats every once in a while, so keep your eyes open for it.



Produced by Phil Spector, "TNT" presents performances by Roger Miller, Petula Clark, the Byrds, the Lovin' Spoonful, Ike and Tina Turner, the Modern Folk Quartet, the Ronettes, David McCallum, Ray Charles, Donovan, Bo Diddley and—Joan Baez.

**Things
are
changing**

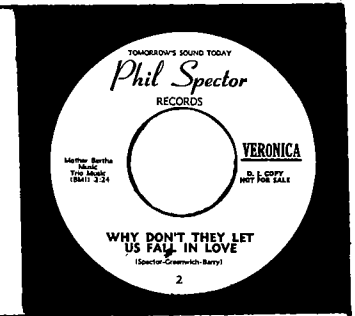
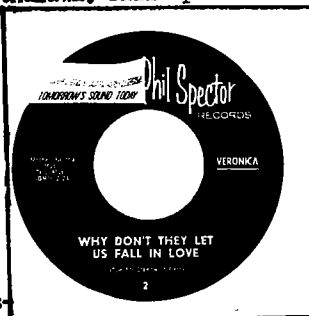
The radio kit for Equal Opportunities, with the Supremes doing Spector's "Things Are Changing".

There were three offshoots of the Phillies label. The first one was the little known Annette label. Named presumably after Spector's wife, the label had three releases, each one rather a novelty. The first one was Cher singing under the name Bonnie Jo Mason, doing "Ringo, I Love You". At this time, Phillies had gotten into the habit of test-marketing a new release. That is, they released the record in one or two markets, and if it got some airplay, they'd release it in other markets. If not, they simply dropped it from their catalogue. Just about all the Phillies offshoots were marketed this way, and none of them got picked up by radio stations, hence their current obscurity. Many of them never even got passed the promo label stage... (Does anyone have a regular label Annette record??). The second Annette release was under the name "Gene Toone and the Blazers" and it was actually quite good. A nice melody was combined with the patented Spector orchestra, castanets, and vocal chorus. Unfortunately, the programmers weren't ready for a male vocalist in this setting, but I'd bet that if the Ronettes had done it, it would have been a hit. The final Annette opus, under the name "Harvey Doc and the Dwellers" was another novelty record titled "Oh Baby". The vocalist (probably Spector?) just repeats "Oh Baby" over and over in a variety of voices, while the band runs thru a banal instrumental riff. There are no production credits on any of these three releases, but all three were either written or co-written by Spector, so I assume he did the production work as well. Although some of these Annette records were pressed heavily on promotional labels, especially the Bonnie Jo Mason 45, they never reached the public. Rumor has it that there are boxes of Annette records in various Spector offices in California.



The second offshoot label, "Phil Spector Records", was a bit more serious in concept. From the two releases, it seems to have been a vehicle intended solely for Veronica (Ronnie) Spector. Richard Williams in *Out of His Head* lists Phil Spector #1 as the Imaginations doing "Hold Me Tight". I don't know of any such release, and obviously (since he doesn't know flip side, release date etc) neither does Williams. It was probably listed in an old catalogue in error, or possibly test pressed and then withdrawn. Phil Spector #1 was a Veronica 45, an up-dating of the old Students song "So Young". It's a good version, but I really prefer the Students version---it's one of the few times that Spector didn't improve upon the original. Phil Spector #2 was again Veronica doing "Why Don't They Let Us Fall in Love". This is one of the only Phillies.

offshoot records that was pressed fairly heavily. It's another good record, but lacks some of the drive and excitement of the Ronettes releases.



The final offshoot label was Phi-Dan, which Spector formed to placate Phillies promotion man Danny Davis who complained that there wasn't any promotion work for him to do. Phi-Dan's producers were for the most part exclusive of Spector, the most of the musicians were drawn from Spector's California clan. The records are

Two Logo's for "Phil Spector" #2.



all listenable, but not outstanding. The one exception is "Home of the Brave" by Bonnie & The Treasures. "Home" is the classic waxing of the Spector sound. Vocals, lyrics, and backing, all intertwine in an amazing fashion, and many have called "Home of the Brave" one of the best records ever made. Production is credited to Jerry Riopell, but I'd bet Spector was in there, too. In an interview with Lenny Kaye last year, Ronnie Spector said she was the lead vocalist on the record. There are five records in all known to have been released on Phi-Dan, ranging from #'s 5000 to 5010, over a span of 20 months. Promotion man Danny Davis recalls only about three releases on Phi-Dan, so the rest of the numbers were probably never issued.

The TNT Show was the followup film to the *TAMI Show* and featured Donovan, The Byrds, Joan Baez, the Lovin' Spoonful and Ronettes, among others. Spector was the musical producer, and is shown at various intervals leading the orchestra. Jack Nitzsche is quite prominent in the film, as is the Spector band who play throughout the show. It's one of the

best of the rock movies, surely more lasting than the *TAMI Show*, (which is ultimately more humorous than satisfying), and if you can ever get to see it, please do so! It's an invaluable chance to see Spector at work creating a lot of music that never appeared on record.



The Blossoms, on *Shindig!*: Fanita James; Darlene Love & Jean King. (Note the list of Shindig session personnel in rear.)



Veronica, towards the end of an era.

The Blossoms were led by Darlene Love, and during the mid-sixties were most evident singing on *Shindig* every week. They subsequently have backed just about every major solo artist on records or in live concert, but have not had much success with their own records. Because of Darlene's pre-occupation with the Blossoms & *Shindig*, it's possible that this led to her fight with Spector. Regardless of the cause of the disagreement, Darlene's only success came when Spector produced her.

After "River Deep..." flopped in mid '66, Phil lost interest in Phillies, and the final 5 releases (most of which were not even distributed nationally) took about 15 months to get out. For three years Spector was a virtual recluse, but returned to the music world in 1969 to do some work with The Checkmates Ltd. & Veronica on A&M. There was more hype than substance surrounding this A&M stint, but some interesting work was produced. Then it was off to Apple, where Spector's work centered on George Harrison and John Lennon. Perhaps the hardest work went into Ronnie Spector's comeback attempt, "Try Some, Buy Some", which despite its artistic merit, went nowhere.

So that's the Spector story to date. A lot of groups are now busy "reviving the Spector sound" and redoing his old hits. Most of the attempts I've heard are tasteless, commercial pap. I would suggest listening to the original first, and then you'll realize how important and far reaching Phil Spector's musical work has been.

TEDDY BEARS: (All produced by Phil Spector)
 To know him is to love him/Dont you worry... Dore 503 8/58
 Wonderful Loveable You/Till you'll be Mine Dore 520 4/59
 Oh Why/I Dont need You Anymore (1839/1840) Imperial 5562 1/59
 If You Only Knew/You Said Goodbye (1951/1841) Imperial 5581 3/59
 Dont't Go Away/Seven Lonely Days (1842/1850) Imperial 5594 6/59
 *(Label misprint; should read 1851)
Teddy Bears: Imperial 9067; SLP 12010: Oh Why; Unchained Melody; My Foolish Heart;
 You Said Goodbye; True Love; Little Things Mean A Lot; I Dont Need You Anymore;
 Tammy; Long Ago and Far Away; Dont Go Away; If I Give My Heart To You; Seven Lone-
 ly Days. (2/59)

Phil Harvey: Bumbershoot/Willy Boy (Spector instrumental under pseudonym).
 Imperial 5583 3/59

Annette Bard: What Difference does it make/Alibi Imperial 5643 5/60
 (Ex singer with Teddy Bears; No probable Spector involvement)

SPECTORS 3 & TREY RECORDS

Spectors 3: I Know why/I really Do Trey 3001 11/59
 My Heart Stood Still/Mr. Robin Trey 3005 5/60
 (It is possible that Spector did some other work for Trey, especially in their
 first year of operation. A complete Trey discography is presented for general infor-
 mation and interest):

3000	Suzie Dickerson	Dont Tell Him/Crazy Little Dream	11/59
3002	Tony Castle	The Fool/Kiss Me Goodnight	2/60
3003	Greg Connors	Caught in the Act/You Love Tears Me Up	3/60
3004	Suzie Dickerson	Great Lover/Our Song	5/60
3006	Kell Osborne	Bells of St. Mary/Thats allright Baby	8/60
3007	Denny Reed*	Teenager Feels it Too/Hot Water	9/60
		(* Originally released as MCI 1024; 6/60)	
3008	Bob Wilson & The Easy Dealers	She's Something Somebody oughta See/Ain't	
		No Freckles of my Fish	10/60
3009	Jeff Hooven	The Ring pts. 1 & 2	11/60
3010	Clan Clingman	Denise of Tom Dooley/Man About Town	12/60
3011	Ray Sharpe	Justine/On the Streets where You Live	12/60
3012	Barbara Dane	Go Way from My Window/In On My Way	1/61
3013	Ron Nazy	Great Debate pts 1 & 2	2/61
3014	Denny Reed	Lonely Little Bluebird/No One Cares	3/61
3015	Donny Owens	What a Dream/Stormy (Came to Town)	3/61

LP's: Trey 900: Clan Clingman; 901: Roman & Martin; 903: Dan Blocker.

PARIS SISTERS & GREGMARK

Gregmark 2 Paris Sisters Be My Boy/I'll Be Crying Tomorrow 2/61
Gregmark 6 Paris Sisters I Love How You Love Me/All Thru the Night 9/61
Gregmark 10 Paris Sisters He Knows I Love Him Too Much/Lonely Girls... 1/62
Gregmark 12 Paris Sisters Let me be the One/What Am I To Do 5/62
Gregmark 13 Paris Sisters Once A while Ago/Yes I Love You 11/62
 (All the above were produced by Phil Spector. He might have also done some other
 work for Gregmark; if so, it was most probably the Billy Storm record):

Gregmark 3 S&H Scamps	Lonely Crowd/Punjab	5/61
Gregmark 5 Duane Eddy	Caravan pts 1 & 2	8/61
Gregmark 8 Tony Gunner	Rough Road/You Gotta Go Home	11/61
Gregmark 9 Billy Storm	3,000 Tears/Who'll Keep an Eye on Jane	12/61
Gregmark 11 Gary Crosby	Thats allright Baby/Who	3/62
Gregmark 14 Ray Sharpe	Linda Luv/Bus Song	2/63

DUNES: (All produced by Phil Spector):

2002	Ray Peterson	Corrina Corrina/Be My Girl	11/60
2007	Curtis Lee	Pretty Little Angel Eyes/Gee How I wish you Were Here	5/61
2008	Curtis Lee	Under the Moon of Love/Beverly Jean	10/61
2009	Ray Peterson	I Could Have Loved You.../Why Dont You Write Me	11/61

(The rest of Dunes breaks down like this):
 Ray Peterson: 2004; 6; 13; 18; 20; 24; 25; 27; 30.
 Curtis Lee: 2003; 10; 15; 21; 23; 12.
 Carol Collins: 2005. Ron Metcalfe: 2011 The Majestics: 2014.
 Diane & The Darlettes: 2016 The Darlettes: 2026

PHILLIES

100	Crystals	There's no other like my baby/Oh yeah... (TCY1/TCY2)10/61
101	Joel Scott	Here I stand/You're My Only Love (PH-JJ-1/PH-JJ-2)
102	Crystals	Uptown/What a Nice way to turn 17 (TCY-3/TCY-4)
103	Ali Hassan	Chopsticks/Malaguena (P-AH-1/P-AH-2)
104	Steve Douglas	Yes sir Thats my Baby/Lt. Col. Bogeyes Parade (PSD0 1/PSD0 2)
105	Crystals	He Hit Me/No one ever tells you (P-TCY 5/TCY 6)
106	Crystals	He's a Rebel/I Love You Eddie (P-TCY 7/TCY 8)
107	Bob B. Soxx & B.J.'s	Zip a Dee Doo Dah/Flip & Nitty (BBS 1/BBS 2)10/62
108	Alley Cats	Puddin' N' Tain/Peel so Good (AAL 1/AAL 2)
109	Crystals	He's sure the Boy I Love/Walkin' Along (TCY 9-REI/TCY 10)
109x	Crystals	He's sure the Boy I Love/Walkin' Along (TCY 9/TCY 10)
110	Bob B. Soxx & B.J.'s	Why Do Lovers.../Dr. Kaplan's Office (BBS 3x/BBS 4)
111	Darlene Love	Today I Met the Boy.../Playing for Keeps (DLO 100/DLO 3-3)
111	Darlene Love	Today I Met.../My Heart beat a little bit faster (DLO 100/DLO 2-2)
112	Crystals	Da Doo Ron Ron/Git it (TCY 11B/TCY 13)
113	Bob B. Soxx & B.J.'s	Not too young to get Married/Annette (BBS 5P/BBS 6)
114	Darlene Love	Wait till my bobby.../Take it from me (DLO 200B/BS 4)
115	Crystals	Then he kissed me/Brother Julius (TCY 14A/BS1)
116	Ronettes	Be My Baby/Tedesco & Pitman (Ron 1/BS 2)
117	Darlene Love	A Fine Fine Boy/Nino & Sonny (DLO 300A/BS 3)10/63
118	The Ronettes	Baby I Love You/Miss Joan & Mr. Sam (Ron 10/BS 7)
		(Some pressings have Master Numbers on wrong sides)
119	Darlene Love	Christmas Baby.../Harry & Milt meet Hal, B. (DLO 300D/BS 6)
119x	Crystals	Little Boy/Harry & Milt (20B/BS 8)
120	Ronettes	Do I Love You/Bebe & Susu (Ron 20A/BS 20)
120	Ronettes	Best Part of Breakin' Up/Big Red (Ron 15/BS 10)
122	Crystals	All Crown Up/Irving (TCY 25/BS 21)
123	Darlene Love	He's a Quiet Guy/Stumbled & Fell (DLO 60/DLO 70)10/64
		(Withdrawn from Release)
123	Ronettes	Walkin' in the Rain/How does it Feel (Ron 25B/R 22)
124	Righteous Bros.	You've lost That.../Theres a Woman (Bros.12/Bros.11)
125	Darlene Love	Winter Wonderland/Christmas Baby... (DLO WW/DLO XMAS)
125x	Darlene Love	Winter Wonderland/Christmas Baby... (DLO WW/DLO XMAS)
126	Ronettes	Born to be Together/Blues For Baby (R 30A/R 31)
127	Righteous Bros.	Just Once in My Life/The Blues (4A/17)
128	Ronettes	Is this what I get.../I Love You (128-3/128-4)
129	Righteous Bros.	Unchained Melody/Hung on You (129-C/129-5)
130	Righteous Bros.	Ebb Tide/For Sentimental Reasons (Jan 18/Jan 2)10/65
131	Ike & Tina Turner	River Deep.../I'll Keep You Happy (Apr.14/Apr. AA)
132	Righteous Bros.	White Cliffs.../She's Mine... (Jan 3/Jan AA)
133	Ronettes	I Can Hear Music/When I Saw You (Feb 2/22) 10/66
134	Ike & Tina Turner	A Man is a Man/Two to Tango (April 3/April 4)
135	Ike & Tina Turner	Never Need More Than This/Cashbox Blues (Apr 3-G/BS24)
136	Ike & Tina Turner	A Love Like Yours/I Idolize You

(It's not known whether #136 reached the market; #135 was released in 4/67)
 Thanx to the following folks for their help in assembling this
 article: Lenny Kaye; Greg Shaw; Richard Williams; John Overall;
 John Benda; Joel Bernstein; Steve Kolanjian; Toby Manis.

LP's:

4000	The Crystals	Twist Uptown	4007	Righteous Bros.	Levin Feelin
4001	The Crystals	He's a Rebel	4008	Righteous Bros.	Once in My Life
4002	Bob B. Soxx	Zip-A-Dee-Do-Dah	4009	Righteous Bros.	Back to Back
4003	The Crystals	Sing the Greatest Hits	4010	Lenny Bruce	
4004	Various Artists	Today's Hits	4011	Ike & Tina	River Deep...
		(Incl.: Crystals; Bob B. Soxx; Darlene Love; Ronettes; & Alley Cats.)			(#4011 was pressed in extremely limited quantities & barely reached the market).
4005	A Christmas Gift for You				
4006	Ronettes	Presenting the Fabulous			

EP's

Christmas EP: Sleigh Ride; Ronettes; Bells of St. Mary; Bob B. Soxx; White Christ-
 mas; Darlene Love; & Santa Claus is Coming... Crystals. (X-EP)

ENGLISH RELEASES DIFFERENT FROM U.S.:

HL 9752	Darlene Love	Today I met the Boy.../Playing For Keeps	(7/63)
HLU9852	Crystals	I wonder/Little Boy	(11/64)
HLU10083	Ike & Tina	A Love Like Yours/Hold On Baby	(10/66)
HLU10155	Ike & Tina	Never Need More Than This/Save the Last Dance for me	(7/67)

The **River Deep** LP was released in England in October '66; (SHU 8298).

PHIL SPECTOR

#1 Veronica	So Young/Larry L.	(V 1/BS 11)	4/64
#2 Veronica	Why Dont the let Us fall in Love/Gabby Denny D.	(R-1/BS 22)	7/64

PHI-DAN

5000	Florence de Vore	We're Not old Enough/Kiss me Now	(5000/5001) 2/65
5001	Betty Willis	Act Naturally/Soul	(5002/BS 25)
5005	Bonnie & The Treasures	Home of the Brave/Our Song	(5005/BS 26)7/65
5009	The Ikettes	What cha Gonna Do/Down Down (Phillies May 3/May 1)	
5010	The Sugarplums	Lover's Wonderland/Sugarplum Blues (Phillies June 1/BS 8)	11/66

ANNETTE

1000	Bonnie Jo Mason	Ringo I Love You/Beatle Blues (NM #1's)	1/64
1001	Gene Toome & The Elazera	You're My Baby/Jose	(A 3 B/BS 12)
1002	Harvey Doc & The Dwellers	Oh Baby/Uncle Kev	(A 4 A 2)

NOTES: The numbers in parentheses are the master numbers. These numbers usually indicated a code of some sort telling who the artist was and what track on the original recording tape it was from. Spector also used the "BS" designation to keep track of his "B" Side Instrumentals. These back-side #'s often help to date a record's release because most of them were assigned chronologically. Here's a chart which indicate what back-side numbers were assigned and where they came from. The missing numbers might stem from records not released:

1: Phillies 115	8: Phillies 119X	14:	21: Phillies 122
2: Phillies 116	Phi-Dan 5010	15:	22: Phil Spector 2
3: Phillies 117	9:	16:	23:
4: Phillies 114	10: Phillies 120	17:	24: Phillies 135
5:	11: Phil Spector 1	18:	25: Phi-Dan 5002
6: Phillies 119	12: Annette 1001	19:	26: Phi-Dan 5005
7: Phillies 118	13:	20: Phillies 121	

Also, if one guesses that all code numbers follow a sequence, is The Ronettes first track cut was "Be My Baby" because its code is Ron.-1, then the Ronettes must have recorded about 31 tracks for their highest master number is 31. Yet only 12 tracks were on their album, and they had 5 non-LP singles which equals 17 tracks. Even if you add on the two Veronica tracks & the three Ronettes tracks from the Christmas LP (which were usually coded differently), you still only come up with 22 tracks accounted for, meaning that there are at least 9 unreleased Ronettes tracks.

MISCELLANEOUS PRODUCTIONS: (+ indicates produced by Phil Spector):

Billy Storm:	Dear One/When You Dance+	(5287/5288)	Atl 2098	5/61
Billy Storm:	Honey Love/A Kiss from Your Lips+(465/5289)		2112	8/61
Ben E King:	(Spector, the uncredited probably produced the following):			
	Spanish Harlem/First Taste of Love		Atco 6185	
	Stand By Me/On the Horizon		Atco 6194	
	Amor/Souvenir of Mexico		Atco 6203	
	Here Comes the Night/Young Boy Blues		Atco 6207	
	Yes/Ecstasy		Atco 6215	

Mino Tempo & April Stevens: (Spector also takes credit for producing Mino & April's 2 big Atco hits. If true, he might have also helped out on the earlier Atco flops or album cuts.)
 Deep Purple/I've Been Carrying a Torch for You Atco 6273
 Whispering/Tweedle Dee Atco 6281

Johnny Nash	+World of Tears/Some of Your Lovin+	ABC 10181	2/61
Ducanes	+I'm So Happy/Little Did I Know+	Gold-Disc 3024	8/61
The Creations	+The Bells/Shang Shang+	Jaime 1197	9/61
Gene Pitney	+Every Breath I Take/Dream For Sale+	Musicon 1011	8/61
Bobby Sheen	+How Many Nights.../How Can We Ever Be Together+Lib.	55459	7/62
Obrey Wilson	+Hey There Mountain/Say it Again+	Lib.	55483
Terry Day	+Be a Soldier/I Love You Betty+	Col.	42678
Connie Francis	+Second Hand Love/Conna Get That Man	MGM 13074	5/62

OTHER POSSIBILITIES:

Noreen Corcoran:	Why Cant a Boy & Girl Just Stay in Love/Love Kitten VJ	555 10/63	
Noreen Corcoran:	Dreamin of You/Love of Mike	VJ 590 4/64	
EDEN Records:	(Another Lee Hazelwood label which Spector might have worked for):		
Eden #1	Sinners	Could this be Love/Nightmare	5/62
Eden #2	Fabulous Little Joe	Good Old Summer/Lies, Trouble...	7/62
Eden #3	Ramona King	Soul Mate/Oriental Garden	9/62
Eden #4	The Hondas	Send it/Twelve feet High	11/62
Eden #5	Ramona King	Mind Reader/What About You	2/63
Eden #6	Ramona King	I wanna Dance/Ballyhoo	7/63

SONGS WRITTEN BUT NOT PRODUCED BY PHIL SPECTOR:

Tony & Joe:	Where Can You Be (Spector)	Era 1083	11/58
Art & Doty Todd:	Dont You Worry My Little Pet (Spector)	Era 1087	11/58
(Era 1058, a cover version, is included here because it is the earliest known cover)			
Timothy May:	Thats What Girls are Made For (Ross-Spector)	RCA 7945	6/62
Booby Day:	Another Country, Another World (Ponus-Spector)	RCA 8133	8/62
Enil O' Connor:	Some of Your Lovin (Spector-Phillips)	Col.	42617 11/62
Ray Sharpe:	Hello Little Girl (Barrett-Spector)	Garex 203	8/63
The Dixie Cups:	Girls Can Tell (Spector-Barry-Greenwich)	Redbird 006	8/64
Rolling Stones:	Little By Little (Phelge-Spector)	London LP 375	1964
Candy & The Kisses:	Soldier Baby (Of Mine) (Spector-Andreoli-Poncia)	Cameo 355	5/65
Marianne Faithfull:	Is This What I Get for Loving You (Spector-Goffin-King)	Long.20020	2/67
Carla Thomas:	Love You Like I Love My Very Own Life (Spector-Vine-Lewine)	Stax 0080	10/70

A&M (+ indicates produced by Spector):

Checkmates Ltd.	Love is All I Have to Give+/Never Should Have Lied	3/69	A&M 1039
Ronettes	You Came, You Saw...+/Oh I Love You+	3/69	A&M 1040
Checkmates LTD.	Black Pearl/Lazy Susan	5/69	A&M 1053
Checkmates LTD.	Spanish Harlem/Proud Mary+	10/69	A&M 1127

Checkmates Ltd.: Love is All We Have to Give; (A&M SP 4183) Proud Mary; Spanish Harlem; Black Pearl; I Keep Forgetting; Love is All I Have to Give; The Hair Suite.
Ike & Tina Turner: River Deep; Same as Phillies 4011, except omits: "You're So Fine", and includes "I'll Never Need More Than This". A&M SP 4178. 9/69.

APPLE: Numerous well documented releases by John Lennon, George Harrison and Ronnie Spector (Apple 1832).

The Phil Spector Discography!

AUCTION and RECORDS WANTED

AUCTION: (all Beatles except where noted)
 The American Tour with Ed Rudy #11 Radio Pulsebeat News VG
 The Beatles w/ Tony Sheridan & Guests (Titans) MGM E/SE 4215 VG
 Introducing the Beatles Orig. Mono VJ 1062 VG
 Introducing the Beatles (inc. Love me do & PS I Love you instead of Please Please me & Ask Me why) VJ SR 1062 M
 Songs Pictures & Stories of the Fabulous Beatles VJ 1092 VG
 Beatles vs. The Four Seasons (Introducing the Beatles & Golden Hits of Four Seasons) 2 LP's VJ DX 30 M
 Hear the Beatles Tell All (Very Rare) VJ Pro. 202 M
 Beatles Christmas Album (Rare) Apple SBC 100 M
 My Bonnie/ The Saints MCM K 13213 Mint
 Aint she sweet/Nobodys Child Atco 6308
 Sie Liebt Dich/I'll Get You Swan 4182
 Do You want to know a secret/Thank you Girl VJ 587 Mint Pic. Sl.
 Hard Days Night/I should have known Better Cap. 5222 " " "
 I'll cry Instead/Happy just to Dance w/you 5234 " " "
 If I fell/And I Love Her 5235 " " "
 Dont want to spoil the party/8 days a week 5371 " " "
 Ticket to Ride/Yes it is 5407 " " "
 Nowhere Man/What Goes On 5587 " " "
 Paperback Writer/Rain 5651 " " "
 Strawberry Fields/Penny Lane 5810 " " "
 All you need/Baby You're a Rich man 5964 " " "
 Lady Madonna/The Inner Light 2138 " " "
 Ballad of John & Yoko/Old Brown Shoe Apple 2531 VG Canadian
 Long & Winding Road/For you Blue 2832 Mint " "
 All my loving/This Boy Capitol 72164 VG Canadian
 Please Mr. Postman/Roll Over Beethoven 72133 Mint Canadian
 Roll over Beethoven/Wisery Capitol 6065 " "
 Kansas City/Boys Capitol 6066 " "
 Pete Best: Kansas City/Boys Cameo 391 " COH
 Black Dyke Mills Band: Thinumybot/Yellow Sub. Apple 1800 " "
 Mary Hopkin Goodbye Sparrow 1806 " Pic. Sleeve
 Billy Preston Thats the way god planned it 1808 " " "
 Plastic Ono: Give Peace a Chance/Remember Love 1809 " " "
 J. Lennon: Instant Karma/Who has seen the Wind 1818 " " "
 J. Lennon: Mother/Why 1827 " " "
 G. Harrison: What is Life/Apple Scuffs 1828 " " COH
 J. Lennon: Power to the People/Touch Me 1830 " " "
 Ronnie Spector: Try Some/Tandoori Chicken 1832 " " COH
 G. Harrison: Bangla Desh/Deep Blue 1836 " " "
 John & Yoko: Happy Xmas/The Snow is Falling 1842 " " " Green Wax
 Badfinger: Baby Blue/Flying 1844 " " "
 Lon & Derek: Sweet Music/Song of Songs 1845 " " "
 Wings: Give Ireland Back to the Irish 1847 " " Yellow Shamrock Sl.
 John & Yoko: Women is the Higger.../Sisters... 1848 " " Picture Sleeve
 Ringo Starr: Back off Boogaloo/Blindman 1849 " " "
 Chris Hodge: We're on our Way/Supersoul 1850 " " "
 Wings: Mary had a little Lamb/Little Women.. 1851 " " "
 Yoko Ono: Now or Never/Move on Fast 1853 " " "
 G. Harrison: My Sweet Lord/Isnt it a Pity 2995 " " "
 Ringo Starr: Beaucopus of Blues/Coochy Coochy 2989 " " "
 Stones: 2,000 Light Years/Shes a Rainbow London 906 " " "
 Stones: 19th nervous breakdown/Sad Day 9823 " " "
 Jimi Hendrix: No such animal pts. 1 & 2 Audio FI 167 " " "
 Donovan: Hurdy Gurdy Man/Teen Angel Epic 10345 " " "
 Humble Pie: Black Coffee/Say No More A&H 1406 " " "
 Carole King: It might as well rain until September/Nobody's Perfect Dimension

WANTS: (Will consider trades for above)
 Beatles Aint she Sweet/Nobody's Child With Pic. Sleeve Atco.
 Beatles Sweet Georgia Brown/Take out some Insurance Atco
 Beatles Please Please Me/From He To You With Pic. Sl. VJ 581
 Beatles Love Me do/PS I Love You " " " Tollie 9008
 Beatles Why/Cry for a Shadow With orig. Red Sleeve MCM
 Beatles 4 By the Beatles EP With Pic. Sl. Cap. 2121
 Beat Brothers My Bonnie/When the Saints Go Marching in Decca 31382
 List of all Apple 45's issued with Pic. Sleeves (must be complete list)
 All about the Beatles Recor 2012 (w/ Louise Harrison)
 The Beatles & Frank Ifield Jolly What VJ 1085
 (w/ cover same as "Please Please Me" 45, not red pic. of man w/ glasses)
 Live Beatlemaniac Concert Ed Rudy Radio Pulsebeat News Vol. 1
 Kinks Face to Face Reprise
 Yardbirds For Your Love Epic 24167
 Poster to first Rollin Stones LP on London LL 3375

WRITE:
 Alan Ward; 65-50 162nd street; Flushing, NY; 11365.

An Unusual Fanzine...
NOT FADE
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With Goodies FROM
Unexpected Places
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 4\$ for 6 issues to NFA
 "The Stonesfanzine"
 1804 mass ave cambridge
 mass 02140

Records!

Surf? Punk?? English??? Psychodelic????
 Whatever your fancy desires, we might have it...Albums, Singles & EP's...
 Send your name along to get on mailing list;
 Or send your want list.
 Regular Sale & Auction Lists Coming Soon.
 Also Mags/Posters/Memorabilia & Related Ephemera
 Greg Shaw; Box 7112; Burbank, Calif; 91505.

Records WANTED

WANTED:
 Question Mark & The Mysterians 96 Tears/Got To Cameo
 Blues Magoos I can hear the grass grow Mercury
 Blues Magoos Who do you love/Let your Love Ride Ganin
 Choir Gonna Have a Good Time Intrepid
 Choir When you were with me Roulette
 Shadows of Knight Willie Jean Dunwich
 Shadows of Knight I am the Hunter Atco
 Keith Relf Mr Zero Epic
 Keith Relf Shapes in My Mind Epic
 Yardbirds Little Games(US only) Epic
 Jeff Beck Tally Man " " Epic
 Jeff Beck Love is Blue " " Epic
 Buddhas Lost Innocence Shell-Dee
 Stillroven Have you ever seen me August
 New Breed Green Eyed Woman Fraternity
 Terry Knight & Pack Loving Kind Lucky 11
 Terry Knight You Lied A&M
 Terry Knight St Paul Capitol
 Terry Knight Forever & a Day Capitol
 MC5 I can only give you evrything AMG
 MC5 Shakin Street Atlantic
 Allman Brothers Revival Capricorn
 Allman Joys Spoonful/We were made for each other Dial
 Paupers Magic People Verve
 Poco Pickin up the Pieces Epic
 Up Just like an Aborigine Sundance
 Duane & Greg Allman Melissa Bold
 Guess Who Believe Me Scepter
 Weekend Comin home to Mrs. Jones Garden ?
 Yellow Brick Road Dont put all your eggs in one basket UA
 Road Alone Kama Sutra
 Bonnie & The Treasures Home of the Brave Phi Dan
 Paul Revere & The Raiders All Night Long Gardena
 Bobby Fuller Four Let her Dance Mustang
 Hour Glass Heartbeat Liberty
 Hour Glass Divorce Liberty
 Small Faces Mad John Immediate
 Lollipop Shoppe You must be a witch UNI
 Manfred Mann 5-4-3-2-1 ?
 Wild Knights Beaver Patrol Modern
 Trashmen Brand New Generation Garrett
 Carol King Oh Neil Alpine
 Mikita the K Radio Moscow Warners
 Best of the Hideouts Hideout
 Best of Dunwich Dunwich
 Big Hits of Mid America Vols. 2 & 3 Soma
 Castaways LP Soma
 Bobby Fluuer Four KRLA Wheels Mustang
 Uniques Uniquely Yours Paula
 Fleetwoods Come softly to me/Mr. Blue Dalton
 Standells Dirty Water Tower
 Dale Hawkins Mngrel Checker
 Bob Seger Mngrel Capitol
 Soundtrack for the film: The Producers
 Singles on Dunwich (except by Shadows of Knight)
 Singles on Hideout
 Singles on A-Square
 Promotional Material concerning WKBW Radio, Buffalo, before 1973.
 Transcription Discs of Public Service Announcements feat. Rock groups, especia-
 lly Air Force Recruiting series, "Find Yourself a Star".
 Tapes concerning above mentioned groups; live; unreleased; interviews...
 Periodicals: Go, Teenset, Teen Screen, Rave, Circus-Mullalaboo (pre '68.)

WRITE:
 Peter Kanze; 26 Palmer Avenue; North White Plains, NY; 10603. (914-948-0330).

AUCTION

AUCTION:
 The Flamin Groovies Teenage Head Kama Sutra 2031 DJ Mint
 " " " Flamingo " " 2021 DJ " "
 Buddy Holly BH & the Crickets Coral 754045(St.) " "
 Pretty Things SF Sorrow Rae Earth 506 DJ " "
 ED Rudy American Tour w/The Beatles Pulsebeat #11 VG
 The Kinks You Really Got Me Reprise 6143 (Mono) Fair.
 Them Them Again Parrot 61008 " "
 The Beatles Introducing Vee Jay 1062 " Poor
 The Idle Race Birthday Party Liberty 7603 " Mint
 Var. Art. Christmas Gift for You Phillies 4005 Sealed
 Jimi Hendrix Exp. Are You Experienced UK Imp. Track 001(orig) Good
 Cream Fresh (Original label) UK Reaction 001 VG
 Small Faces Autumn Stone UK Immediate 101/102 VG
 Pink Floyd Best Of Dutch Columbia 04299 Exc.
 Slade Squeeze me, Pleeze Me/Kill em at the Hot Club UK Poly. New
 Ronnie Spector Try Some-Buy Some/Tandoori Chicken Apple " "
 Procol Harum Homburg/Good Captain Clack A&M " "
 The Move Tonight/My Marge UA New
 Blue Oyster Cult Hot Rails.../7 Screaming Diz..PIC SL Col. " "
 Bonzo Dog Band Urban Spaceman/Canyons of your Mind(Diff.) Lib. " "
 Yes America/Same (Stereo/Mono) DJ Atlantic " "
 13th Floor Elevators Gonna Love you too/Circle be Unbroken IA " "
 " " " You're gonna Miss Me/Tried to Hide Int. Art. " "
 David Bowie Changes/Andy Warhol DJ RCA " "
 Dave Edmunds I hear you knocking/Black Bill MAM " "

WRITE:
 Jim McElwee; 455 N. Live Oak; Glendora, California; 91740.

AUCTION

Stones	Got Live if You Want it EP	PIC SL	Import Decca 8620	M
Beatles	4 by 4 EP	Pic SLR	Cap. 5365	M
Beatles	Love Me Do/PS I Love you		Toillie 3188-89	M
"	Twist and Shout/Theres a Place		" 9001	M
"	She Loves You/Ill Get You		Swan 4152	M
"	What Goes On/Nowhere Man		Cap. 5587	M
"	All you need is love/Baby You're a Rich Man		Cap. 5694 PIC SL M	
John Lennon	Ballad of John & Yoko/Old Brown Shoe	PS	Apple 2531	M
"	Mother/Why	PS	Apple 1827	M
"	Happy Xmas/Listen the Snow is Falling	PS	Apple 1942	M
David Peel	Ballad of NYC/F is not a dirty word	DJ	Apple 6498	VG
The Buddies	The Beatle/Pulsebeat		Swan 4170	M
Carole King	Hes a Bad Boy		Dimension 1009	VG
"	So Far Away/Smackwater Jack	PS	Ode 66019	M
"	Sweet Seasons/Pocket Money	PS	Ode 66022	M
Beach Boys	Surfer Girl/Little Deuce Coup		Cap. 5009	M
"	Surfin Safari/409		Cap. 4777	M
"	I get Around/Dont worry Baby	PS	Cap. 5174	M
"	Fun Fun Fun/Why Do Fools...	PS	Cap. 5118	M
"	County Fair/10 Little Indians	PS	Cap. 4880	M
Brain Wilson	Caroline No		Cap. 5610	VG
Jan & Dean	Dead Mans Curve/New Girl in School	PS	Lib 55580	M
"	Surf City/My Summer Girl	PS	Lib 55704	M
"	Little old Lady./Mighty GTO	PS	Lib 55704	M
"	Honolulu lulu/Someday	PS	Lib 55613	M
Duane Eddy	Baby Cone Surfin/Shuckin	PS	RCA 8214	M
Ronnie Hawkins	Farty Days (early The Band)	Roulette	4154	VG
"	Mary Lou		Rou. 4177	VG
Alley Cats	Puddin N Tain/Feel So Good	Phillies	108	M
James Brown	Evil/Calsonia		Smaash 1898	M
Stephen Stills	Changing Partners/Relaxing Town	PS DJ	Atlantic 2806	VG
Danny & The Juniors	Twisting USA/1,000 miles away		Swan 4060	M
Shirelles	Will U Love Me Tomorrow(Goffin/King)		Scept. 1211	M
Jeff. Airplane	Lather/Crown of Creation	PS	RCA 9644	M
Creedence Clearwater	Travelin Man/Wholl stop the rain	PS	Fantasy 637	M
Marianne Faithful	Tomorrows Calling/Counting	PS	London 20012	M
"	As tears go by/Greensleeves		" 9697	M
"	What am I Doing Wrong/Some stay with me		" 9731	M
Mary Hopkins	Goodbye/Sparrow	PS	Apple 1806	VG
Simon & Garfunkel	Baby Driver/The Boxer	PS COH	Col. 44785	VG
"	At the zoo/59th street bridgesong.		Col. 44046	M
The Herd	The Came/Beauty Queen		Font. 1646	M
Yes	America/Total Mass...	COH	Atl. M	
The Cheers	Chicken/Black Denim trousers...		Cap. 6052	M
Thunderclap Newman	I see it all/Some thing in the Air	GOH	TRACK 2769	VG
Dr Hook	Sylvias Mothers Stereo & Mone versions	DJ	Col. 45562	M
Terry Knight	I who have nothing/numbers	COH	Lucky 11	VG
Byrds	Rock n Roll Star/Everybodys been Burned		Col. 43987	VG
Hollies	King Midas/Water on the brain	PS	Epic 10234	M
Hollies	Its you/Stop Stop Stop		Imp 66214	VG
Beach Boys	All Summer Long	Cap. 2110 Mono	Mint	
Beach Boys	Summer Days	Cap. 2354 Stereo	Mint	
PHILLIES (all produced & many written by P. Spector-all new):				
106 Crystals	Hes a Rebel/I Love You Eddie			
107 Bob B Soxx	Zip a dee Doo Dah/Flip & Nitty			
108 Alley Cats	Puddin N Tain/Feel so Good			
109 M Crystals	Hes sure the Boy/Walkin Along			
110 Bob B Soxx	Why Do Lovers/...../Dr. Kaplans Office			
113 Bob B soxx	Not to young to get married/Annette			
114 Darlene Love	Wait till bobby gets home/Take it from me			
117	A Fine Fine Boy/Nino & Sunny			
119x Crystals	Little Boy/Harry & Milt			
127 Righteous Bros.	Just Once in My Life/The Blues			
130	Ebb Tide/Sentimental Reasons			
131 Ike & Tina Turner	River Deep-Mountain High./Ill keep you happy			
Dunes	1001 Curtis Lee			
"	2002 Ray Peterson			
"	2008 Curtis Lee			
(above three all produced by Spector; one below not prod. by Spector)				
"	2012 Curtis Lee			

WANTS:
Dylan Singles: Crawl out your Window; to Ramona; Mixed Up Confusion; Positively Fourth Street.

WRITE:
M. FOX; 11 Brian Ave; Mt. Joy, PA. 17552.

AUCTION and RECORDS WANTED

Moody Blues	melancholy man/candle of life	PS	N
"	time is on my side	F 12095	N
Humble Pie	hot n nasty/youre so good for me	PS	N
"	sad bag of Shakey Jake/Cold Lady	PS	N
Golden Earrings	things go better (coke commercial)	PS	N
Conie Francis	der mond war schuld daran(both sides in German)	PS	N
Small Faces	hey Girl/almost grown	PS	N
"	whatcha gonna do bout it	PS	N
"	lazy sunday/Rolling over	PS	N
Pretty Things	roadrunner/big city	PS	N
Grapefruit	thunder & lightning	PS	N
Sweet	Get on the line/Mr. Mcgallagher	PS	N
Judas Jump	Rgn for your life/beer drinking woman	PS	VG
Judas Jump	beer drinking woman/I Have the right	DJ	N
Small Faces	Here comes the nice/talk to you	PS	M
Creation	Midway Down/Girls are Naked	PS	N
Paul Ryan	Natural Gas/Hellow Hellow	PS	N
Barry Ryan	Sanctus s. hallelujah (both sides in german)	PS	N
Colin Blunstone	I want some more/Pay me later	PS	N
"	Andorra/How could we dare to be wrong	PS	N
Zombies	Imagine the Swan/Conv. of Floral Street	art cover	N
"	Time of the season/Ill call you mine	"	N
Move	Blackberry Way/Some thing(Actually Onibus)	PS	N
Manfred Mann	Hubble bubble/In your kinepin	VG	N
Wizzard	Ball park incident/Carlsberg Special	N	N
Stories	Darlings/Take over	PS	N
Jethro Tull	Thick as a brick pts 1 & 2	PS	N
Gilbert O Sullivan	Susan Van Heusen	PS	N
Stones	con le mie lacrime(sung in Italian)	PS	N
"	Look what you've done/blue turns to grey	PS	N
"	(ind. special cover) Special Forces	PS	N
Easybeats	Sympathy for the devil/Broddag Son(4:16)	PS	N
"	r n r boogie/woman yours on my mind	PS	N
"	In my book/Make you feel alright	PS	N
"	Wedding Ring/Me or You (australian 45)	N	N
Arnold Corns	Man in the middle (w/ David Bowie)	N	N
M. Faithful	Coquillages/parapluies de Cherboung (In French)	PS	N
Amen Corner	Judge Rumpel Graciosa/Expressway to your heart	PS	N
Merseys	So sad about us (Pete Townsend song)	N	N
Arthur Brown	devils grip/give him a f lower (prod. by Townsend)	N	N
Gods	babys rich/somewhere in the street	PS	N
Beatles	Long Tall Sally/I Call your name	RE-Issue	PS
"	michelle/Girl	PS	N
"	Obladi/While my guitar gently weeps	N	N
"	My Bonnie/Aint she sweet/Cry for a Shadow	RE-Issue	PS N
Paul	Eat at Home/Spile Away	PS	N
George	Sweet lord/desh/what is life	PS	N
John & Yoko	Open your box/Power to the people	N	N
Yoko	Joseyoi ban zai pts 1 & 2 (sung in Japanese)	PS	N
T. Sheridan	veedeboom slop/lets stop (1st Sheridan single)	EXC	N
Ringo	I dont come easy (red Plastic)	PS	N
Beatles	R&R Music/Im a loser	N	N
Mary Hopkin	Lejos de mi/el juego(A side in Italian)	PS	G+
nest two are 45's is special hard cover, fine pics, re-issues:			
Sheridan & Beatles	Skinny Minny/may babe/Sweet Georgia Brown/My Bonnie		
("My Bonnie with rare English spoken intro)			
Move	I can hear the grass grow/Night of Fear/Blackberry Way/		
Fire Brigade			
who	anyway anywhere anyhow/substitut/Im a boy/I Cant explain		
Judas Jump	Scorch	VG	
Z Zombies	World of	N	
Yoko Sheridan	Just a little bit of(Tony Sheridan)	N	
Moody Blues	Blvd de la Madeliane (Decca 45's)	N	
Beatles	Magical Mystery Tour STEREO Hor Zu	N	
R&B Double: Artwoods;	Graham Bond; Mayall; Them; & Rod Stewart's 'Schoolgirl'	N	
Yes (not bootleg)	Amsterdam Concert Offshore Records	N	
Herd	Paradise Lost	N	
Move	Best of (Riverside Pic)	N	
Move	Message from the Country	N	
Move	Shazam & 1st LP Re-Issue	N	
Pink Floyd	Best of Tour 72	N	
Sampler: My Bonnie by Sheridan w/ German spoken intro; plus Dion, Fabian, etc.			
Stones (boot)	Rolling Again: Meet me in the bottom; stewed & Keefed;		
fanny mae; roll over beethoven/high heel sneakers how many times; route 66; 2021 S. Michigan(long version); etc.			

WANTED:
Kinks: You Still Want Me Who: Anyway, Anyhow, Anywhere (USA Copy)
Yardbirds: Goodnight Sweet Josephine Zombies: Live Recordings
Beatles: VJ 522; VJ 498; VJ 903; EAP 2121
Beatles: Let it Be (Dialogue) Stones: Bootleg Hot Rocks EP

WRITE:
A. de Reus; PO Box 1098; Arnhem, HOLLAND.

AUCTION 45s LPs

AUCTION: (or trade; see my want list):				
Listen	You better Run/Everybody's Gonna Say (Robert Plant Vocals)	WL Col. 43967		
Moby Grape	Indifference/Sittin by the Window	PIC SL	Col. 44171	Fine
Hondells	My Buddy Seat(Brian Wilson)/Gonna Ride	"	Merc 72366	"
Kingbees	Rhythm n Blues/On your way down....(W/Danny Kootch)	DJ RCA	8787	"
Paul Revere & Raiders	SS 396/Corvair Baby(B. Wilson)/Spec. Product Col.			
Vagrants	Young Blues/Cant make a Friend (Leslie West)	DJ Vanguard	35038	"
Frost	Stand in the Shadow/Mystery Man	DJ	" 35089	"
Brownsville Station	City Life/Bee Bop Confidential	Palladium	1075	"
13th Floor Elevators	Tried to Hide/Youre gonna miss me	INT Art.	107	"
Nice	America/Same (stereo/mono)	DJ	Immediate 5008	"
American Beetles	Dont be unkind/Did it to me	Roulette	4550	Good
Frost	Sweet Lady Love/Linda	Vang.	35099	Fine
31st of February	Sandcastles/Over a Grape (w/Butch Trucks)	Vang.	35066	DJ
Electric Flag	Goovin is Easy/Picklovin You	PS DJ	Col. 44307	"
Spirit	Cadillac Cowboys/Same (stereo/mono)	PS DJ	Epic	"
Tony & Siegrid	Long Hair/Just be good (T. Visconti)	RCA	"	"
Wnde Hill	Leave my Guy Alone/Dont sell my Ring (writtarr, by Leon Russel)			
Ronnie Hawkins	Who do you love/Bo Diddley(w/ Hawks/Band?)/Roulette	4483	DJ	Fine
Journeymen	Kumbaya/Soft winds blow...(John Phillips/Scott McKenzie)	Cap.	4678	VG
Halifax 3	Halifax 3 (with Denny Doherty)	Epic	26038	St.Fine
Halifax 3	Man who couldnt sing/Gone down...	Epic	9572	DJ
Lovin Cohens	Nashville Katz/Sholly Klein	MGM	13700	"
Blues Magoos	I can hear the grass Grow(Roy Wood)/Yellow Rose Mercury	WL	"	"
Bob Seger	If I were a Carpenter/Jesse James	Palladium	1079	"
You Know Who Group	Playboy/Roses R Red(sounds like early Beatles)	FC	4413	"
Cream	Anyone for Tennis/Pressed Rat & warthog	Atco	"	"
Family	Seasons/In My own Time	PIC SL	DJ	UA
Blackwell	Outside/Almost Gifted (early "Rabbit" Bundrick)	DJ Astro	1001	"
Elton John	Border Song/Bad side of Moon	Congress	60222	DJ
Carl Perkins	Almost Love/Shine Shine	WL	Dollie	508
Teemakers	Mo'reen(Lindsay/Melcher)/Dream World	Jaine	1387	DJ
Cannery Row	Oh Suzannah/Same (stereo & Mono)	DJ WL	WP-77936	"
(arranged, adapted & vocals by Danny Kootch)				
Zenith Presents	The Sound of America incl. 2 Halifax 3 cuts not on above LP	ST.Fine		
John Hammond	So Many Roads(w/Bloomfield, Musselwhite & Hawks)	Vanguard		St.Fine
Blackwell	Blackwell ("Rabbit" Bundrick grp.)	Astro	9010	"
Dave Clark 5 & Ricky Astor	2 DC5 cuts. Cort. 1073 (Mrt. Vernon, NY)			Fine
Annette	Golden Surfin Hits(beachboys on 1 cut)	Vista	3327	Mono, ESS
WANTED:				
45's and EP's by Yardbirds, Beck & Relf with pic sleeves. Foreign & Domestic, also films, discs, pix, etc & Live & Studio tapes. Also fan club newsletters. Also 45's by Dillard & Clark; In't Submarine Band; Left Banke(Myrah/Pedestal). Will buy or trade for any of the above.				
WRITE:				
ED CHAFERO; 21-35 Steinway Street; Long Island City, N.Y.; USA; 11105.				

AUCTION

AUCTION:

Billy Adams	Ruby Jane/Reconsider Baby	Sun 394 G	Four Seasons	Tell it to the Rain/Show Girl	Phil, 40412 M	" "	Do You Know what Time it is	Buddah 2397 N
Archies	Bang bang a lang/Truck Drivers	Kid, 1006 F	Freddie & Dreamers	Doo the freddy/Tell me when	Merc, 72428 M	Procol Harum	Whiter Shade.../Lide Street II	Deman 7504 R
Eddy Arnold	Do you know where god Lives/Bayou	RCA 6407 VG	Free Movement	The Harder I try (WL)	G.M. 45512 N	Billy Preston	Everything's all right (pr.GH)	Apple 1814 M
"	Sittin By Sittin Bull/Did it Rain	" 7619 G	Gentrys	Spread it on Thick	MGM 13431 M	" " (PS)	My Sweet Lord (pr. Harrison.)	Apple 1826 M
"	Mary Chaire Melvina....	" 8818 M	Globetrotters	Gravy/Cheer Me (prod. J. Barry)	Klms, 5006 PS M	" " (PS)	Down in My own Tears/Log Cabin VJ	Fi 692 M
Gene Autry	Rudolph the Red Nosed... (WL)	Col, 90049 F-P	Groundhogs	Split 1/Split 2/Cherry Red/Year in the Life	" 331/3 EP	Ray Charles Sngs.	AI-di-la.. (WL)	Cen, 40449 M
Frankie Avalon	De Dee Dinah/Ooh la la	" Chancellor F	"	"	UA SP 49 M	" "	Love me w/ all your heart (WL)	Cen, 4046 M
Joan Baez	There but for fortune (ochs)/Daddy You Been On My Mind (dylan)	Vang, 35031 M	Gunhill Road	Back when my hair was short	KC 569 M	Jim Reeves	I wont come while hes there (WL)	RCA 5057 M
Bananna Splits	We'll make it tomorrow/We're the Ban, Sp., Decca	" M	Johnny Hamilton &	A Rain & A Baby Ruth (WL)	ABC 9765 F-G	Johnny Rivers	Permanent Change/Think his name	UA 50822 N
Ray Barretto	El Watusi /w/ Lele	Tico 419 M	Johnny Horton	Sink the Bismark (W/LB Label)	Cap, 41568 F	" "	Secret Agent Man/You Dig	Lap, 66159 N
Beach Boys	Bluebirds over the Wtn./Never Learn	Cap, 2360 F	Don Ho	Born Free/Tiny Bubbles	Reprise 507 M	Don Robertson	Dictionary Song	RCA 8269 M
Dean Brunsell	Just a little/Theyll make you cry	" F-C	Eddie Hodges	Bandit of My Dreams/Mugates	Reprise 1440 FI	Ricky Falliers	Killer Joe (RE-Ish)	Scepter-Wand 21009 M
Harry Belafonte	The Waiting Game/Aint that Love (Ray Charles)	" C	Humble Pie	Black Coffee/Say No More (DJ/PS)	A&M 1406 N	Marty Robbins	El Paso	Col, 41511 M
"	"	"	Sonny James	Young Love/20 ft of Muddy Water/Fort Renk	" Cap. 827 VG+	Don Robertson	The Happy Whistler (pur&811)	Cap, 3391 M
"	"	"	"	Hello bright heart EP (WL)	" Cap. 827 VG+	"	"	"
Tony Bennett	Taste of Honey/Its a sin... (Dave)	Col, 43073 G	Tommy James & Co.	Its only Love/Ya Ya	Rou, 4710 M	Jimmie Rodgers	Secretly (WL)	Rou, 4070 F-G
Brock Benton	Going Going Gone Pic Sl.	Mrc, 72230 G	Elton John	Crocodile Rock/Elderberry Wine	MCA 1024 M	" "	Honeycomb	Rou, 4085 M
Peter Best	I wanna be there/Anywa (aloeve)	No Label N	Jay & Americans	Come a little bit closer (RE ISH)	UA 1653 F1	Rome & Paris	Because of you (OOH)	Rou, 4681 N
"	Boys/Kansas City (DJ)	Cameo 391 M	"	Some enchanted Evening	UA 919 F1	Mitch Ryder & DW	Sock it to me.	NV 820 F-G
Bib Bopper	Chantilly Lace/BB's Wedding	Merc, 33072 FI	"	Only in America	UA 626 F1	Quicksilver Messenger Service	Fresh Air/Freeway..	Cap, 2920 M
Blue Ridge Rangers	Jambalaya	Fan, 689 M	Al Jolson	Give my regards to Broadway/I'm just wild	" 24682 FI	Soupy Sales	The Mouse/Rafalhala	ABC 10646 FI
"	"	"	"	About Harry. (black & Silver Decca)	" 24682 FI	David Seville	Maria From Madrid (green)	Lib, 55193 FI
"	"	"	"	Rainy Day/Welcome to my Love	Bell 111 N	"	With Doctor/Bird on my Head RE	" 54520 M
Gary US Bonds	Dear Lady Twist (WL) Damaged Label	Legrand 1015	Davy Jones	This Bouquet/What are we going to do Golpix	" 66015 FI	"	Alvin Orchestra (green)	Lib, 55233 M
Brewer & Shipley	Tarkio Road (WL)	K.S., 524 N	Carole King	Its too late/Feel the Earth Move Ode	66015 FI	"	Chipmunk Song RE	Lib, 55250 M
Charles Brown	Merry Xmas Baby	Imp, 5902 M	Kinks	Lola/Mindless Child....	Rep, 930 MI	"	Wild Irish Rose	Lib, 55452 M
James Brown	I Love you Porgy	Beth, 3089 M	Lemon Pipers	Jelly Jungle	Bud, 41 M	"	Rudolph the Red Nosed..	Lib, 55289 M
Camelots	Pochontas	Ember 1108 N	Jerry Lewis	Rock a Bye your Baby/Come Rain or Shine	(WL) Black & Silver Decca	"	The Alvin Twist	Lib, 55482 M
Chambers Bros.	Everybody Needs Someone/Wake Up	Col, 44890 N	"	"	" Fine-Mint	Simon & Garfunkel	Cecilia/Only Living Boy..PS	Col, 45133 FI
Lou Christie	How Many Tearsdrops	Rou, 4504 F	Limelighters	Lucille/Gypsy (33 1/3)	RCA 2393 M	Frank Sinatra	Pocketful of Hmacles	Top, 20004 FI
"	Two Faces Have I	Rou, 4481 FI	Little Richard	Wrestling/Send me some Lovin (SL)	Spec, 598 N	Sly & Stan, Stone	Hot Fun in summertime/Fun	Cap, 14097 FI
Jimmy Clanton	Darkest Street in Town	Ace 8005 M	Los Bravos	Brand new Baby	Press 6003 N	"	Chasin a Rainbow	RCA 7524 M
Dee Clark	Nobody but You	Amer 1019 F	"	Bring a little Lovin	Paw, 3020 M	Bob B Sox	Zip a Dee Do Dah/Flip & Nitty Phil, 107 FI	"
Petula Clark	Not Sleep in the subway (Re-ish)	WB 7113 FI	Los Indos Trabaja	Jaxas Maria Elena	RCA 8216 M	Ynn Stewart	You're no secret of mine/Havenly Cap, 3000 M	"
Lad King Cole	Iazy Hay Crazy Days....	Cap, 4965 FI	Darlene Love	Fine Pine Boy/Big Trouble (SL)	Phillies 117 M	Stephen Stills	Love the One you with/to a Flame At, 2778 M	"
Eddie Cochran	Summertime Blues/Teenage Heaven(KE)	Lib, 54503 N	Robin Luke	Suzie Darlin	Dot 135 M	Supremes	Come see about Me (cam, label)Mo, 1068 F-G	"
Cookies	Girls Come Up faster (Goffin/King)	DM, 1020 N	Henry Mancini	Charade(vocal)	RCA 8256 F	"	My World is Empty	" Mo, 1089 M
Alice Cooper	Schools Out/Outer Cat	WB 7596 M	Johnny Mathins	Gina/I Love her....	Col, 42582 FI	Temptations	I Need Your Lovin/Run away Child Gord, 7084 M	"
Cowells	Rain the Park & other things	MGM 13810 M	Phil McLean	Smael Sad Sam	Versatile 107 F	"	Don't Look Back/My Baby	Gord, 7047 M
Arthur Brown	Fire (co-prod, by Peter Townsend)	Atl, 2356 FI	Mirchell Trio	Thats the Way(Phil ochs)/Violets of Dawn (Eric Anderson)	(COH) Merc, 72518 FI	H, Alpert & Tij, Brass	Lonely Bull (WL)	A&M 703 F-G
Jim Croce	Bad Bad Leroy Brown	ATC, 2356 FI	"	Monkeys	Woody & Daddy/Good Clean Fun	Thundercap Newman	Something.../Wilhelmina WL/DJ Track	2656 M
Ring & Gary Crosby	Cornbelt Symphony	ABC, 2359						

Auction Album's

AUCTION LP's

Left Bank		Walk Away Renee/Pretty Ballerina		Smash 67088		S;VG		HULLABALLOOS		The Hullaballos		Roulette 25297		M;SS;COH	
SILK		Smooth As Raw Silk		ABC 694		S;Mint;COH		DICK ROSMINI		A Genuine Rosmini		Imperial 12440		S;Mint;COH	
NEW WINE SINGERS		At The Chicago Opera House		VJ 1071		S;Mint		(incl. Jim Gordon, Van Dyke Parks, Larry Knechtal)		SHADOWS OF KNIGHT		Super K 6002		S;SS;COH	
(w/ Spanky McFarlane)		Triangle		WB 1692		S;SS;COH		MILLENNIUM		Begin....The Millennium		Columbia 9663		S;SS	
BEAU BRUMMELS		Early Hits Of 1965		Exodus 304		M;SS		CUBY & BLIZZARDS		King Of The World		Philips 600-331		S;SS;COH	
BILLY PRESTON		Fusion		Philips 600-276		S;SS;COH		13TH FLOOR ELEVATORS		Live		International Artists 8		S;SS	
HELLO PEOPLE		Flat Baroque & Berserk		Harvest 418		S;SS		TAX FREE		Tax Free		Polydor 24-4053		S;Mint;COH	
ROY HARPER		Petals Pushers		Chess 1520		S;SS;H		(incl. John Cale, prod. Lewis Merenstein of Astral Weeks)		LITTLE CHILDREN		Imperial 12267		S;SS	
Various		(incl. track by Traffic Jam, early Status Quo)		Straight 1059		S;VG;COH		BILLY J. KRAMER		IAN & THE ZODIACS		Philips 200-176		M;SS;COH	
GTO's		Permanent Damage		Fontana 67598		S;SS;COH		THUNDERCLAP NEWMAN		Hollywood Dream		Track 8264		S;SS	
AMBROSE SLADE		Ballyz		Super K 6004		S;Mint;COH		(original cover)		LEAVES		All The Good That's Happening		Capitol 2638	
(early Slade)		Pure Buckwheat Honey		Liberty 7603		S;SS		SPENCER DAVIS GROUP		I'm A Man		Columbia 9693		S;SS;COH	
BUCKWHEAT		The Birthday Party		London 576		S;Mint		GORDON ALEXANDER		Gordon's Buster				S;SS	
IDLE RACE		I Will Survive		Blue Horizon		S;Mint		(tracks Prod. by Curt Boettcher)		Second Album		Laurie 2027		M;SS	
ARRIVAL		Forty Blue Fingers Freshly Packed		7-63203 (English)		S;SS;COH		GERRY & PACEMAKERS		SHADOWS OF KNIGHT		Back Door Men		Dunwich 667	
CHICKEN SHACK		And Ready To Serve		Atlantic 8239		S;VG		KNICKERBOCKERS		Lies		Challenge 622		M;SS	
(w/ Christine Perfect)		Boz Scaggs		Atlantic 6578		S;SS		TEDDY & THE PANDAS		Basic Magnetism		Tower 5125		S;SS	
BOZ SCAGGS		Gimme Some Lovin'		Mercury 20982		M;SS;COH		BLOND		Blond		Fontana 67607		S;SS;H	
SPENCER DAVIS GROUP		The Hollands		Ascot 16022		S;SS		LOU CHRISTIE		Lou Christie Strikes Again		Colpix 4001		S;SS	
HONDELLS		Long John's Blues		Dote 25854		S;SS;COH		RICHARD ATKINS & RICHARD MANNING		Richard Twice		Philips 600-332		S;SS;COH	
LONG JOHN BALDRY		Colours		Together 1002		S;SS		(incl. David Blue, Louis Shelton, Drake Levin, Larry Knechtal, Rusty Young)		GEORGE MARTIN & ORCHESTRA		Off The Beate Track		S;Mint	
COLOURS		(w/ Carl Radle)		Hip 7003		S;SS		FLEETWOODS		Deep In A Dream		Dolton 2007		M;SS	
SAGITTARIUS		The Blue Marble		Actual 45		S;Mint		ELLIE GREENWICH		Composes, Produces And Sings		Atlantic 6618		S;SS	
KNOWBODY ELSE		The Knowbody Else		Bell (French)		S;SS		MAGIC LANTERNS		Shame Shame		Atlantic 8217		S;SS;COH	
(early Black Oak Arkansas)		Banana Moon		Date 4013		S;SS;COH		(w/ Mike Osborne of Black Sabbath)		PAT & LOLLY VEGAS		Pat & Lolly Vegas At The Haunted House		Mercury 21059	
BANANA MOON		Robert Wyatt, Gary Wright, Maggie Bell		Tribe 47001		S;SS;COH		PAT & LOLLY VEGAS		(Pat & Lolly Vegas of Hedone, prod. by Leon Russell & Snuff Garrett)				S;SS	
ZOMBIES		Odyssey & Oracle		Probe 4515		S;SS;COH		EASYBEATS		Falling Off The Edge Of The World		UA 6667		S;SS	
SIR DOUGLAS QUINTET		The Beat Of The Sir Douglas Quintet		International Artists 5		S;SS		BLACKWELL		Blackwell		Astro 9010		S;SS	
VAN DER GRAAF		The Least We Can Do Is Wave To Each Other		Columbia 9644		S;SS;COH		(w/ Rabbat Bundrick)		VAN DER GRAAF GENERATOR		The Aerosol Grey Machine		Mercury 61238	
GENERATOR		Easter Everywhere		Epic 30615		S;SS;COH		EASYBEATS		Friday On My Mind		UA 6588		S;SS	
13TH FLOOR ELEVATORS		Present Tense		Liberty 3384		M;SS		HAPSHASH & THE COLOURED COAT		Western Flier		Imperial 12430		S;SS	
SAGITTARIUS		Live Yardbirds		Bang 213		S;SS;COH		(w/ T.S. McPhee)		HAPSHASH & THE COLOURED COAT		Hapshash And The Coloured Coat		Imperial 12377	
YARDBIRDS		The Standells In Person At P.J.s		Bang 212		M;SS;COH								S;SS	
STANDELLS		You Make Me Feel So Good													

DISCOVERIES

Light Fantastic: "Jeannie"/"You Don't Care"; RCA 2331(E). Those Sweet guys are really tricky. You think you've got all their stuff and they pop up with this weirdo. Transport yourself back to January of 1973 when the Sweet took Light Fantastic under their wing, producing and writing both sides of this single. (Light Fantastic, by the way, was formerly Carl Wayne's backing group, and also included Carl Palmer's brother...) "Jeannie" is a song the Sweet have done before but this version is quite a bit different, and also quite poor. It is a sing-along wimper with vaudevillian overtones. "You Don't Care" is an as yet unrecorded Sweet tune which is quite good. It's a folky-funk rocker with nice vocals and strong production, showing that the Sweet have some tasty ideas of their own.



The Sweet:
These
Guys
Sure
Are
Tricky!

The Garden Club: "Little Girl Lost and Found"; A&M 848. This mid-'67 release was produced by Larry Marks, and written by Tandy Almer. Marks has been involved with a lot of A&M records, especially the first Lee Michaels LP. Tandy Almer has been involved with a lot of commercial-art-pop groups, and most recently has written with Brian Wilson. The Garden Club was probably a studio group, and I would also guess that Lee Michaels is playing keyboards. The vocals are high and scattish, the rhythm is often changing, and the background vocals are numerous. Some nice Beach-boys touches in the chorus, and the whole thing is a good example of California Art-Rock, Boettcher-style.

Song: "Like We Were Before"/"Sugar Lady"; MGM 14157. And speaking of Curt Boettcher, how could we let a Discoveries column go by without the mention of another Boettcher effort? This time it's Song on MGM, a group that featured Mickey Rooney's son. These two sides were produced by Curt and Keith Olsen, and are quite delightful. "Like We Were Before" is the real standout sounding like Badfinger, the Nazz, and Merry-Go-Round all rolled into one. Strong melody, excellent vocals, and fine instrumentation throughout. "Sugar Lady" is a bit heavier, without any real melody to hook you, but there still are a couple of nice touches. Look for the review of the Song LP in these pages next issue!

Jerry & Deborah: "Come on In"/"Crazy Changes"; Epic 10087. Since we mentioned Keith Olsen above, it's only fair that we review this record which is a cover version of the Music Machine classic "Come On In". It's arranged by David Gates, and though it doesn't reek of the suicidal-bizarro feel of the MM version, it's quite an interesting record. Jerry & Deborah, I suppose, are made up names for a studio group, and the duo alternates singing lines. Jerry's voice is pretty plain, but Deborah comes across as a pleasantly demented female, residing vocally somewhere between Lynn Carey, Janis Joplin and Bette Midler. There's a good tight backing throughout, and "Come on In" is a nice oddity for your archives.

Howl The Good: Rare Earth 537. I was looking thru a pile of singles, and ran across a record by Howl the Good written by Gary Wright. "Hmmm", I said, a U.S. group doing a cover version of a Gary Wright song---interesting. Then I looked closer and noticed that Gary Wright produced both sides of the 45. I also realized that the song I thought was a cover version was not---it was an unrecorded Gary Wright song. I snatched it up and took it home. "Long Way From Home" was the Wright song, and it was typical, as if it had been an outtake from Extraction or Footprint. It was a rather plain ballad, lacking any distinctive vocals. "Why Do You Cry" was better; faster with tight musical interplay, and interesting chord changes. Then I noticed the 45 said "From the album Howl The Good". So I searched thru my favorite record store, and lo and behold I found the album packaged in the ugliest, least interesting cover I'd ever seen. No wonder I never looked at the back of this one before. Gary Wright produced the whole LP, and contributed two songs (one being the single "Long Way From Home".) But the album is quite poor. It consists of ordinary ballads, stale funky-soul riffs, and other miscellaneous meanderings. It is adequate, but nothing more. Still, a good Discovery for Gary Wright followers to keep their eyes open for.

Jamme: Dunhill 50072. Jamme is the duo of Keith and Don Adey. This LP was released a few years ago with the now familiar criticism of "Beatle imitation!" It's true, but that's obviously what the Adeys set out to do. The cover depicts the boys in vested suits and ties, complete with English bowlers and antique brass coat rack. The songs themselves are all pleasant, with fine accented vocals. "Poor Widow" and "Richman" are outstanding, but the biggest coup is "Strawberry Jam Man" with its' quaint circa 1967 lyrics and "A Little Help From My Friends" parody as an ending. Larry Knactal handled the keyboards, and Jim Gordon pounded the skins, but it's the Adeys who are responsible for the Beatles/Tomorrow guitar work. Any reader possessing information on these chaps is cordially invited to share their knowledge with other TRM devotees. (J.F.)

After Tea: Ace of Clubs 1251 (E): Here's an English album by a Dutch group called After Tea released in 1968. The group consisted of Hans van Eijck, Ray Fenwick, Polle Eduard; & Martin Hage. Ray Fenwick later joined up with the Spencer Davis Group, who recorded "After Tea" as a single. The over-



all sound of After Tea is British sixties flower-power-pop, a cross between latter-day Spencer Davis Group and the Idle Race. Just about all the songs are written by Van Eijck and Fenwick, and are short and melodic. "After Tea" is strong, and the real genius shines on their Dutch hit "Not Just a Flower in You Hair". Here imaginative strings give

West Point: "Don't Know Why"/"Take What You Want"; Parrot 40052. Here's an English bubble-rocker that's very similar to latter day Grapefruit & Paintbox. What makes that comparison doubly significant is that one of the writers credited here is Swettenham. Could that be Geoff or Pete Swettenham, both from Grapefruit??? "Don't Know Why" could have been to the 1970's what the Foundations hits were to the '60's; and "Take What You Want" is a more commercially inspired TOP 40 tune with fine lead vocals, good melody, and a great hook. Just keep singing those tra-la-las.....

New Horizon: "One Bad Thing"/"Cider Rosey"; Bell 982. Ever since a few groups like the Brotherhood of Man hit here a few years ago, the U.S. has been flooded with studio bands under the direction of Greenaway-Cook; Mickie Most; Steve Rowland; and Tony Burrows. Most of them turn out to be boring syrupy ballads, with tons of strings and lackadaisical musicianship. This Tony Burrows effort is a bit better, taking a Robin Gibb composition and treating it pretty tastefully. There are strings and background vocals-a-plenty, but they don't get too out of hand. The strong point is the lead vocalist who comes across like a poppy Dave Edmunds. "Cider Rosey" is a simple, catchy song which has strong verses, but a really weak chorus. If they fixed that part up a bit, this could have been a strong "A" side.

The Groupies: "Primitive"/"I'm A Hog For You"; ATCO 6393. I once saw a picture of these guys in an old Billboard, and they looked great---sot of like a depraved version of the Pretty Things. It took me a couple of years to get this wax, but when I finally did, I wasn't disappointed. "Primitive" (a Groupies original), is a banal repetitive cave tune with pounding drums, thumping bass, and tremeloe lead guitar. If the Stooges, Troggs, & Pretty Things had a super-session in 1968, this would have been the result. Lieber-Stoller's "I'm A Hog For You" is a bit less maniacal, with more early-Stones blues riffs present. The rumor mill is grinding out stories that The Groupies recorded an album worth of material---if it's as asinine as these two tracks, I'm gonna start campaigning to have 'em all issued---'cause bizarro classic sounds like The Groupies laid down should be preserved and revered forever.



Hunger: "Colors"/"Mind Machine"; Public 1001. I don't know when this record was from or who Hunger were, but PRM's Marty Cerf is credited with the mastering. (I'll have to ask Marty 'bout this one...) "Colors" is vaguely similar to the Music Machine with a bit more psychedelia thrown in. Nice buildup and drumming, and the ending is good too. "Mind Machine" sounds like an acid-inspired 1967 frivolity: "Climb aboard my black mind machine/ It will take you places you have never seen/ You will feel as tho you've been there before/ Your mind will open like a swinging door/ In My black mind machine...." 'Nuff said!

Starship: "Johnny B. Goode"/"It's Amazing To Me"; Lion 132. This Michael Lloyd produced record was released last year and is interesting on a number of counts. "Johnny B Goode", which was recorded in 1971, sounds uncannily like the Osmonds gone heavy, and it's a bit better than the usual Chuck Berry revival track. "It's Amazing to Me" was recorded in 1972 and was written by Mickey Dolenz. I can't be sure who's singing, but it sounds a bit like The Mick (Dolenz, that is). It's a nice ballad with good vocals, but just a bit too syrupy and drawn out. Good for your Monkees offshoot collection.

DISCOVERIES UPDATE: Back in TRM #1, we reviewed a Felix Papalardi produced record by a group called Bartholemew Plus Three. Further research has uncovered the fact that Bartholemew Plus three consisted of: Bartholemew (natch, the leader), George Gordon, Gary James, and Corky Laing. They were based in Montreal, and had a local hit with "On a Wintery Night".

the whole thing a Move flair, and the Keith West kids chorus ties the whole thing together. "In The Land of the Bubble Gum Tree" is light pop extroadanaire with Tomorrow vocals. These guys really threw in bits of everthing. "Long Ago" has dominant Procol Harum organ, and "It's Too Late" even has some additional Kinks-influences. "Play That Record" is side two's masterpiece boasting fine lead vocals and arrangement. All in all, a fine example of British pop, 1967/68.

Early Chicago Volume 1: Happy Tiger Records 1017. From the producers who brought you the Shadows of Knight and Gloria, comes this classic album of Midwestern bar and punk music. You know that whoever put this package together had a sincere interest by the cover information which provides the achivist with the song titles, group personnel, recording date, studio, and session men as well---WOW! Where else could you find out that Chicago (Then known as CTA) once backed up the Mauds, or that Steve Miller recorded with George Edwards and Friends? The Rovin Kind, one of the better known bar groups went on to change their name to the Illinois Speed Press, and Paul Cotton went on from there. Musically, all but a few songs are cover versions such as "You're Gonna Lose That Girl" by the Cryan Shames; "What Now My Love" by the American Breed; and "Ain't Too Proud to Beg" by the Little Boy Blues....the opening of which is strictly Senior Prom soul material. The outstanding original is "Last Time Around" by the Del-Vetts, a powerful Shadows of Knight steal. The Shadows are represented with an outtake version of "I Got My Mojo Workin". The Flock perform an original "Magical Wings" that is light years better than their later stuff---thankfully devoid of electric violins. Dunwich is without doubt the premier label for Chicago area punk bands, and this may be the closest thing to a Best of Dunwich album that exists. (Peter Kanze)

The Rockbusters: Epic XSB 139673. This album was issued by Epic as a "special programming aid". Columbia & Epic have always been big on issuing Sampler albums, but their usual routine is to present their well known artists like J. Joplin, Johnny Winter, Santana et al. This sampler concentrated on lesser known artists, and is much more satisfying. The album is 47 minutes long and contains tracks from 14 different groups. All of the tracks are taken from Epic albums, but each group is represented by a nice picture. This is really the strong point of the sampler, because where else could you get pictures of groups like Kak; Kaleidoscope; and the legendary Gentle Soul? The Britons are represented by Fleetwood Mac ("Black Magic Woman"), Terry Reid ("Bang Bang"), Chicken Shack ("I Wanna see My Baby"), and The Jeff Beck Group ("Shapes of Things"). The Beck picture is especially interesting featuring Rod Stewart & Ron Wood. (This is the first in a series of articles dealing with promotional releases.)



TRM #2 featured a discovery story on the Girls doing "Chico's Girl". We were deluged with letters which said: "If they sound like a cross between the Ronettes and Shangri-las, let's see what they looked like..." So here they are, the California based quartet whose repertoire was based on Stones, Beatles, and original songs. They are all sisters, namely: Diane, Sylvia, Rosemary, and Margaret Sandoval. Current rumor is that the Sandoval Sisters (covered with glitter and 11-inch platforms) will debut their new act at Rodney's English Disco billed as the Female Dolls!

classified

FOR SALE: Back issues of Hit Parader, Creem, Village Voice, Fusion, Circus, Words & Music, Rock Scene. Write for listing: D.R. Wyder; 14 Madison Ave; Apt 3; Paterson, NJ 07524.

WANTED: Zappa single: "Big Leg Moma". Contact: D. Smith; 31 Elmwood Terrace; Edison, NJ; 08817.

WANTED: Tapes or rare records of Butterfield, Bloomfield, Gravenites, or Van Van Morrison. Will pay cash or trade for same. Also Blues & Jazz live tapes. Write: Oyster Bay Recording; Rt. 14; Box 515; Olympia, Washington; 98502.

TAPES of all Bootleg Rolling Stones albums. Catalog 10¢. Write: L. Veres; 113 Nahant; Apt. 41; Lynn, Mass.; 01902.

FREE-LANCE: too lazy to send stuff all around, would like to write for fanzines, etc. (reviews, neat things...) Another Meltzer turned Bill Buckley? Contact Jim Bunnell; 845 N. 3rd E.; Price, Utah; 84501. Don't laugh Virginia, there is a Price.

RARE live concert tapes. Free catalogue. Mike Tannehill; 2932 Softwind Trail; Fort Worth, Texas; 76116.

FOOT FETISH: Will pay good prices for Blackfoot Sue records in good condition. Dave Newberger; 1455 Sandburg Terrace; Chicago, Illinois; 60610.

WANTED: Rolling Stones imports, other than English. Bee Gees: Bootleg LP's, Live Tapes, Studio Tapes, & TV appearances. Badfinger: Live Tapes & Studio. For Sale: Bootlegs, send for list. Super sale on now. Reinhard Gitzel; 2342 South 27th street; Milwaukee, Wisconsin; 53215.

WANTED: Move EP; Keith West singles; Van Dyke Parks related singles; "Angel Fingers", and related Move stuff. Have \$ or early 60's singles, sleeves for trade. Correspond! Bill Melton; 2701 Sheridan; N. Mpls. Minn.; 55411.

INCREDIBLE amount of rock 45's, LP's, promo material, magazines. Hundreds of artists, known & unknown. No request is too absurd. Many rarities on Beatles, Bowie, Elvis, many others. Send list of your favorites-I will reply with details of what I have for you. Bri-Ann Kinchy; 6609 Biddulph Road; Cleveland, Ohio; 44144; USA.

WANTED: Rolling Stones tapes and Bootleg records. I have TV tapes of Stones, Beatles, & British & American groups during the 1960's. Will buy or trade. Please send lists. Frank S. Eslinger; 3425 Kingsbridge Avenue; New York, N.Y. 10463.

YARDBIRD tapes wanted-Shindig; Hullabaloo; "Great Shakes"; Live; "Yardley" & Studio outtakes. Details: Ben Richardson; 6 Delaval Road; Worcester, Mass; 01606.

ANY record found. Record Auction in January. Write for details. Scopat; PO Box 25335; Los Angeles, California; 90025.

WANTED: All Barry McGuire albums. Alone or as member of group. (excluding 3 on Dunhill; 1 on Ode). Tom Euell; 703 S. Washington; Bloomington, Indiana; 47401.

WANTED: Any type of Beatle memorabilia: (Stories, photos; magazines; clippings etc.) Also wish correspondence with Beatle-maniacs. Michelle Gualeni; Box 1387; San Pedro, Calif.; 90731.

WANTED: Any pictures, articles, record reviews, promo material on 1968-72 Blue Cheer. Also would like ad from unknown Rolling Stone issue (circa 1969-70) for album "Blue Cheer" which says: "To whom it may concern. Blue Cheer's new album is now available. Now there are four. Hear their new sound." Would like original or will buy the issue. Would like photostats of any articles etc from Rolling Stone 1,3,5,6,11,13,16,18,19,20 on Blue Cheer. Will trade Beatles 1968 or 1969 Xmas record for Rolling Stone #8. Would like photostat of "Hot 100" or "Top LP's" from Billboard listing 1968 albums "Vincebus Eruptum" and "Out-sideInside", and singles "Summertime Blues" and "Just a Little Bit". Would like to know serial number of album "Kak" by Kak on Epic records, or would like 2 copies of this album. Also any single by Blue Cheer, excluding "Summertime Blues", "Fortunes", or "Sun Cycle". Will buy material or trade. Write: Babaji; 304 Reed Avenue; Manitowoc, Wisconsin; 54220.

WANTED: Any information, reviews, etc on Millennium, Sagittarius, Mike Fennelly. Erik Lindgren; 304 Miller Hall; Tufts-Medford, Mass.; 02155.

BEATLES, Dylan, Winter, Cooper, Wings. Rare tapes for sale. Ken Parks; 40 Saning Road; Weymouth, Mass.; 02191.

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preserving the STATUS QUO

In describing the Easybeats' place in the musical scheme of things last issue, author Joseph Fleury wrote: "They were possibly too late to make it sailing in at the tail end of the British Pop Era..." The Easybeats commercial skein ran from late '66-late '68 and if they were too late for the British Pop Era, imagine the problem the Status Quo faced when their first taste of commercial success blossomed around February of 1968! That's right, after 1967 had been the year of Cream, Hendrix et al, who would have dared to predict that a "pop group" like Status Quo would top the world's charts with their first release, "Pictures of Matchstick Men". But top the charts they did and from then on their career was as stormy as any, being the perfect example of the Dr. Jekyll and Mr. Hyde fickleness of the music business. Lead guitarist Mike Rossi grimaces when I refer to the '68 Quo as a pop group, and bassist Alan Lancaster then reveals that Mike (or Francis as he is often called) can't stand that phrase, "pop group". It's not a negative term, I offer, it's just short for popular, and Mike seems a bit more at ease. And then Alan sums it all up: "Well, we were a pop group Francis, weren't we?...."

The story of Status Quo could simply begin with their first release but it's not as easy as that, for their lineage goes back to mid '66 when they began their professional career as the Spectres. The founding members of the group were Francis and Alan, then John (Coghlan, the drummer) joined almost immediately, and the unit was finalized with the addition of Roy Lynes on organ. ("You remember we had an organ with us then", chuckles Francis.) Their first record was a cover version of the Shirley Bassey hit, "I (Who Have Nothing)". It got good reviews, but went nowhere. Alan values that record highly: "The best thing we did with the Spectres was "I (Who Have Nothing)". It really had an original arrangement and was very good----it was the first one and the best one...."

THE SPECTRES
I (Who Have Nothing)
7N 35339 Piccadilly

The Spectres
Hurdy Gurdy Man
7N 36352

The second Spectres release saw the group performing an original tune, "Hurdy Gurdy Man" (no relation to the later Donovan hit..). Here what later became known as the Status Quo sound was already quite dominant, repeating organ lines joined with driving harmony vocals. It was novel enough, but really just a bit too plain and "gummy". "Laticia", the "B" side, was probably closer to the bands intentions, with its tighter chord changes and heavier musical track. These early records showed a distinct American flavor, combining some British beat choruses with U.S. punk-like verses. The whole concept came together on the Spectres final release, the legendary "(We Ain't Got) Nothin' Yet". The group tackled the song with an energetic flash on punk and r'n'b, providing a loud, filling backing and fine vocals. The flip, "I Want It" was also quite distinctive, deleting some musical heaviness, while adding some interesting vocal gymnastics.

THE SPECTRES
(We Ain't Got)
Nothin' Yet

With these three singles behind them, things still weren't progressing too well for the Spectres. In short, they were in a rut. "We didn't do that Hamburg-German scene", Alan offers, "but we did tour France as the Spectres. We played mostly small clubs..." Around this time, possibly because their records did have an American feel to them, they began to act as backing group for visiting solo artists. One of the most fruitful and lasting relationships came with Madelaine Bell. Francis remembers those days quite clearly: "Yes, we backed Madelaine

for a while, but we never recorded with her. It was really a lot of fun 'cause she was good to us..." The Spectres relationship with Madelaine was different than most because she didn't have a string of hits to perform, thereby leaving the program open for new material. "For the first rehearsal she came in and didn't really have any numbers of her own she wanted us to do, so we just ran thru some of the numbers in our act," Francis continues: "The whole thing was really a mixture of her material and our own stuff---that is on live gigs---we did duos together and backing vocals---"It Takes Two" and things like that..." Alan chimes in: "Remember the Dixie Cups? We backed them as well. It was all good experience." By now second guitarist Rick Parfitt had joined, and the sound became fuller and more organized. "The Spectres had a style and sound about them, that's for sure" say Alan, "but nothing was really happening..."

With characteristic managerial genius, their name was changed to the Traffic Jam. ("There was no special reason at the time", states Alan, "we just felt like having a name change---you know, we all got a buzz out of it...") Weren't there hassles with the "other Traffic", I queried. "Oh sure" continues Alan, I think we wanted, or at least our manager wanted, the name hassles with Traffic 'cause it was always good for some copy." Mid-'67 saw the release of the lone Traffic Jam single, the title of which "Almost but not Quite There" stated the groups situation quite succinctly. The track was a fine British Pop Record, in fact almost the same as Status Quo's "Ice in the Sun" which was to reach #8 about a year later. But the Traffic Jam 45 never got played much in Britain, for the BBC banned the record as "too suggestive". But the group was definitely moving forward. They were getting some copy as the "other Traffic", their records were improving, and the banning of "Almost" gained them some notoriety as well as a bit more legitimation as a current "in" group. Still, Stevie Winwood's Traffic had established themselves as the Traffic, so like the Byrds-Birds controversy of 1965, a name change was called for.

THE TRAFFIC JAM
Almost But Not Quite There
7N 35386

Alan laughs: "We were going to be called the Queers, and then the Mohammad Ali's..." ("You've got to remember that this was some time ago" say Francis defensively..) Now fate, rather than planning, took a hand in their career: "We were going to be called Quo Vadis, then somehow it got changed to Status Quo. None of us really know why or who did it, but we became Status Quo..." When the name Status Quo

THE STATUS QUO
Black Veils Of Melancholy

7N 17497



Status Quo
circa '68:
Roy Lynes;
John Coghlan;
Rick Parfitt;
Alan Lancaster;
Mike Rossi.

comes up, invariably people think of "Pictures of Matchstick Men", which was their claim to fame for nearly half a decade. Like the Small Faces' "Itchycoo Park", or the Easybeats' "Friday on My Mind", "Pictures" hurtled Status Quo to international prominence, only to see them forgotten a few months later. But "Matchstick" is not a forgettable record. The main melody is carried by an amazing guitar riff that alternates between wah-wah and phasing, ("It sounds like a fucking mosquito!", exclaims Francis), and

the vocals are pure commercial pop-kaftan-mod-psychedelic classics: "When I look up to the sky I see your eyes, a funny kind of yellow/ I rush home to bed, 'suss out my head, I see your face underneath my pillow/ I awake next morning, tossed, still yawning/ See your face come leaping thru my window/...." It really was a fluke hit, what with the rest of the U.S. Charts filled with soul, (Otis Redding, Del-fonics, Temptations & Miracles), overly-commercial pop, (Four Seasons, 1910 Fruitgum Company, First Edition, and Classics Four), and the name stars (Beatles, Monkees, Simon & Garfunkel). (Coincidentally, Madeline Bell scored a big U.S. hit with "I'm Gonna Make You Love Me" at just about the same time...) In Britain, "Matchstick Men" was kept out of the #1 spot by the likes of Manfred Mann ("Mighty Quinn"), Dave Dee, Dozy, Beaky, Mick, & Tich ("Legend of Xanadu"), and the ever successful Move ("Fire Brigade").

"Matchstick Men was really supposed to be the "B" side" explains Alan. "Right until the time we were actually doing the session "Gentleman Joe's Sidewalk Cafe" was supposed to be the "A" side." (I'm sure it was more satisfying for the group to have their first hit come from their own pen, instead of Kenny Young's "Gentleman Joe's...") "There was a lot of stuff put into that track ("Matchstick")---we didn't even realize it at the time---it was only when we were doing it that we became aware it was going to be the "A" side. They kept asking us to do one thing after another. It turned out pretty well, tho...."

As with other groups of the era, the money aspect of the hit was not altogether fairly divided. "We were on 1% in England and 3/4% in the U.S. for that record" states Francis. ("And that was for wholesale prices as well" adds Alan.) "We saw some money, but not really as much as we should have. To us at the time tho, the money (about 3,000 pounds or so) seemed like an enormous amount. We really didn't know what was happening, but we were satisfied..."



Rossi's followup, "Black Veils of Melancholy" was blasted by the press for its similarity to "Matchstick". The BBC refused to pick it up for the same reason, so naturally it flopped. "We really got slagged off for that second single 'cause everybody said it sounded too much like "Matchstick"...you know all the stuff a-

bout "one hit wonders" and "that's the end of the Status Quo". On reflection, "Black Veils of Melancholy" does sound like "Matchstick Men", but no more than any two successive Monkees, Four Tops, Ohio Express, or Bee Gees hits of the era.

Along the way organist Roy Lynes left under quite unusual circumstances which Francis recalls: "On the way to a gig, he got off the train, and said he wasn't going to the gig. We figured he'd show up there, or at the next one, but he never did. He just got off the train and we never saw him again. Really, that was it..." Despite their last flop, the group bounced back with "Ice in The Sun" which reached #8 in the British charts. The interesting thing about the early Status Quo was that all the members of the group contributed songs. Usually pop groups like the Easybeats, Tremeloes, or Grapefruit, have a set writer or writing team. But the Quo picked up on some good outside writers, and also contributed strong tunes of their own. The result was a good, tho just a bit too 'samey'-sounding debut album.

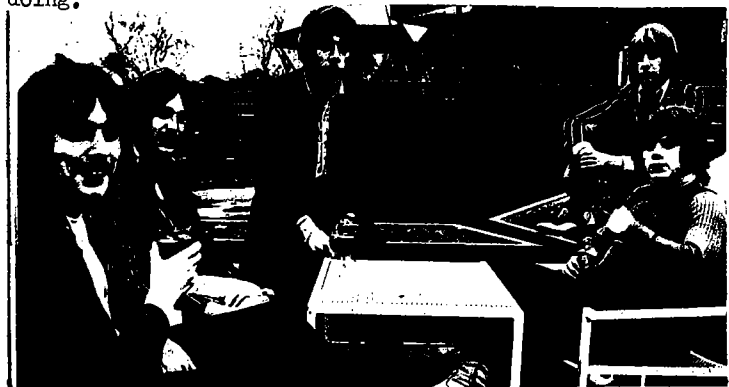
But it was probably the lack of control over their music and lives which made the biggest impression on the group. "We had a hit and people started grooming us with free shirts---the star image, you know. It really wasn't us---we can't say we didn't get into it---we did---it's only when you come down again that you realize you were

doing the wrong thing." Alan: "We had quite a lot of say regarding which single was to be released, but not the real final say---if it wasn't a hit, it was somebody else's fault, but now we take that responsibility ourselves." When their fourth single "Make Me Stay a Little Bit Longer" was issued and flopped, the group started to rebel: "In the beginning, I think we thought we were happy with what we were doing. We had a stage act---not really a stage act---it was just that we were basically told what to do. We accepted that 'cause we thought if somebody tells us what to do, they must be right---so we did it. Then we became aware that we'd rather do our own stuff."



Spare Parts signalled a change in direction for the group. "The whole business machine told us that we had to do a really commercial record, or else it would be all over for us. We cut a whole album which was nice, simple, easy and melodic. Good choruses and the like..." But with the album in the can, and unbeknownst to the group, their producers added material to the tracks: "When the single "Are you Growing Tired...." came out, they had stuck strings on top of our finished track. It was a nice song to begin with, but they ruined it. They then decided to have Richard sing more, and they gave him a Bee Gees song to do. We just didn't have any direction at all..."

Francis picks up the story: "So we just went against everybody. This was really a bad patch for the band, about '69, we just started doing what we wanted, mostly our own stuff." Alan adds: "We regretted it then, but we don't now, cause we got a lot of experience. We were very young and green---very plastic." The first effort of the independent Status Quo was a revival of the Everly Brothers song "Price of Love". It was described by one English reviewer who wrote: "Status Quo have a raucous r'n b effect here with reverberating guitars, wailing harmonicas, and pulverizing beat...the effect is quite shattering...tho probably a bit too strident and supercharged." "Price of Love" flopped, possibly due to the fact that the group and their managers were not exactly working hand-in-hand. So the group started on the bottom again, developing a whole new following. They played just about every club in England, straight thru for about two years. It wasn't easy" "Most club owners didn't know what we were doing, so we had to go in as a support group. We went in with anybody, just to let people know what we were doing."



Their Dark Period: Coghlan; Rossi; Lynes; Parfitt; & Lancaster.

With the release of "Down the Dustpipe" their new manager took over, and the group got a renewed buzz. Pye provided "no promotion at all" declares Alan, but after the amazing period of 3 months, "Dustpipe" entered the

Top 30, and didn't stop until it reached #5 a month later. It was a real triumph of the public's support of the record, for there wasn't any hype or money pushing the group, or "buying a hit"... November of that year (1970) saw the followup, "In My Chair" released. It was a combination of down-home boogie blues, and savage rhythm chording. Its' success was not as strong as the preceding "Dustpipe", but at least it kept the groups music on the air a bit. By this time, the Quo were fed up with their English record company, Pye. For one thing the band felt they received little, if any, promotion so they decided not to release any more singles, but to continue working on the road themselves. Pye decided differently and released "Tune to the Music" which did little. From then on it was a standoff. Pye relegated the Quo's product to minor U.S. outlets like Janus, and U.S. Pye. "There was a lot of bullshit at Pye, so we wanted to get out of our contract with them. They didn't really want us and we didn't really want them. So we walked out and didn't release a single for two years. Like one day we got the Dog of Two Heads LP back in England. They said it's not right for the U.S. market---we just didn't accept that. Pye decided who released us here, we didn't have a say...we didn't really know what was happening over here. At that time England was enough---we didn't worry about foreign markets..."

So after two years of not making records Pye gave them their release, and "Paper Plane" was issued on Vertigo. It showed that the bands' recording layoff had helped, unhindered, their sound. They were fresh and tight with a renewed vitality that was unmistakable. Their club-playing had paid off as their record shot immediately towards the Top 10. "After "Chair", we didn't release a single for two years, that's when we had our bad time, as far as success was going. But it was a good time for us because we got ourselves together. I think we must've worked harder than we ever did before, 'cause no one really wanted us. We took gigs anywhere---ports, pubs, etc. We were playing six nights a week really. We could have gone out on the road for a lot more money doing the same thing we were doing before, but we didn't want to do that. We were getting respect and for us it was amazing to get respect. We used to go onstage for 45 minutes to a crowd that had some kids upfront yelling their bullocks off---just screaming their asses off. The rest of the crowd were having a drink, ignoring the band. We used to do that every night, and get yelled and screamed at. But now people were really listening and saying "far out man, far out"...we really valued that respect."

With their new Vertigo single peaking, Pye issued an old track, "Mean Girl", and then started to flood the market with singles and albums like The Best of Status Quo & GoldenHour of the Status Quo. Most groups would despise their old company for cashing in like that, but the Quo take a more optimistic view: "We didn't like the idea at first, now we don't know. It's the old stuff, and really we should be proud, 'cause nobody's really done much better. It's bad for our other records to have four albums out at once, but we reckon it's not really doing too much harm. But if it continues much longer, I'm sure we'll get mad."

In April of this year the group made their first U.S. tour, and started like they did at home, by working hard. They played third on the bill mostly, doing a lot of cities and clubs, just trying to get their name & sound known. "We don't have any special plan for America", says Francis, "we see it the same way as England---build up some respect and make our own ground. We're not suited to be a million-dollar hype..."

After returning home in May, they found themselves as top-of-the-bill stars. Drummer John Coghlan, who is the quietest member of the group, doesn't want to be a star---he just wants to play. But the group fills in the void left by the exit of groups like Free & Black Sabbath, with their own brand of intense heaviness and stardom seems inevitable. In Britain, their success is approaching a mania. The re-issues are selling heavily, and their latest single, "Caroline" went immediately into the Top 5. Most indicative of all, their album Hello leapt over Slade's & Goats Head Soup into the #1 spot! An amazing accomplishment for a group who bucks the current glamtrend, preferring to rely upon musical rapport with their fans. Now their legions of admirers have taken to copying the Quo's stage uniform of waistcoats, denims, and platforms. I doubt if anyone would have picked the Status Quo to be around today, almost ten years after their formation, but they have never listened to the skeptics. They are alive and well, and please don't call them a pop group!

SPECTRES:

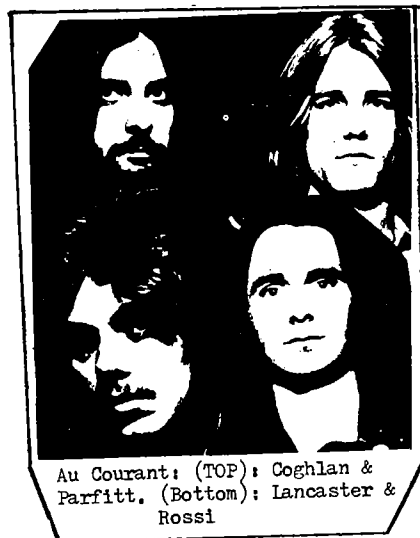
I (Who Have nothing)/Neighbour, Neighbour	Pic. 7n 35339	9/66
Hurdy Gurdy Man/Iaticia	Pic. 7n 35352	11/66
(We Aint Got) Nothin Yet/I Want it	Pic. 7n 35368	2/67

TRAFFIC JAM

Almost But Not Quite There/Wait Just a minute	Pic. 7n 35386	6/67
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STATUS QUO

Pictures on Matchstick Men/Gentleman Joe's...	CC 7001	Pye 7n 17449	1/68
Black Veils of Melancholy/To Be Free		17497	4/68
Ice in the Sun/When My Mind is not Live	CC 7006	17581	8/68
Make Me Stay a Little Bit Longer/Auntie Nellie		17665	2/69
Technicolor Dreams/Spicks & Specks	CC 7010		11/68
Are You Growing Tired.../So Ends another Life		17728	5/69
Price of Love/Little Miss Nothing		17825	10/69
Down the Dustpipe/Face without a Soul	Janus 127	17907	3/70
In My Chair/Gerundula	Janus 141	17998	11/70
Tune to the Music/Good Thinking	Pye 65,000	45007	6/71
Paper Plane/Softer Ride		Vertigo 6059071	12/72
Mean Girl/Everything	Pye 65,017	Pye 45229	3/73
Don't Waste My Time/All the Reasons	A&M 1425		3/73
Paper Plane/All The Reasons	A&M 1445		5/73
Gerundula/Lucky Lady		Pye 45253	7/73
Caroline/Joanne		Vertigo 6059085	9/73



Au Courant: (TOP): Coghlan & Parfitt. (Bottom): Lancaster & Rossi

Picturesque Matchstickable Messages: (E: PYE NSPL 18220): Black Veils of Melancholy; When My Mind is Not Live; Ice In The Sun; Elizabeth Dreams; Gentleman Joe's Sidewalk Cafe; Paradise Flat; Technicolor Dreams; Spicks & Specks; Sheila; Sunny Cellophane Skies; Green Tambourine; Pictures of Matchstick Men. (8/68)

Messages From: (A: Cadet Concept S 315): Same as above, except omits: Sheila & Green Tambourine. (8/68)

Status Quo-Tations: (E: Marble Arch 1193): Same as first album except omits: Elizabeth Dreams; Paradise Flat & Sunny Cellophane Skies, and includes: Make Me Stay a Little Bit Longer; To Be Free; & Are You Growing Tired of My Love. (12/69)

Spare Parts: (E: NSPL 18301): Face without a Soul; You're just what I was looking for today; Are You Growing Tired of My Love; Antique Angelique; So ends Another Life; Poor Old Man; Mr. Mind Detector; Clown; Velvet Curtains; Little Miss No-thing; When I Awake; Nothing at All. (10/69)

Ma Kelley's Greasy Spoon: (E: NSPL 18344): Spinning Wheel Blues; Daughter; Everything; Shy Fly; Spring, Summer & Wednesday; Juniors Wailing; Lanky Lady; Need Your Love; Lazy Poker Blues; Is it Really Me/Gotta Go Home. (10/70)

Ma Kelley's Greasy Spoon: (A: Janus S-3018): Same as above except omits: Is it Really Me/Gotta Go Home, and adds: In My Chair. (5/71)

Dog of Two Head: (E: NSPL 18371): & (A: Pye S-3301): Umleitung; Nanana; Something Going on In My Head; Mean Girl; Nanana; Gerundula; Railroad; Someone's Learning; Nanana. (12/71) & (10/72)

Piledriver: (A&M 4381-A-): Don't Waste My Time; O Baby; A Year; Unspoken Words; Big Fat Mama; Paper Plane; All the Reasons; Roadhouse Blues. (4/73)

Golden Hour: (Golden Hour 556-E-): Pictures of Matchstick Men; Price of Love; Mr. Mind Detector; Paradise Flat; You're just what I was Looking For Today; When My Mind is Not Live; The Clown; Elizabeth Dreams; When I Awake; Are You Growing Tired of My Love; Ice in The Sun; So Ends another Life; Spicks & Specks; Velvet Curtains; Poor Old Man; Sunny Cellophane Skies; Gentleman Joe's Sidewalk Cafe; Face Without a Soul; Sheila; Green Tambourine; & Black Veils Of Melancholy. (11/73).

Tracks to Best of & Hello not available at presstime.

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		(produced and written by Welch & Farrar of Shadows....)	
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Capitol 2141	Don Partridge	Going Back To London/Rosie	PIC SL 75¢
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Cadet Concept 7001	Status Quo	Matchstick Men/Gentleman Joe's...	75¢
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Atco 6554	Vanilla Fudge	COH Where is My Mind/Look of Love	\$1.60
Atco 6632	" "	COH Season of the Witch pts 1 & 2	75¢
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Mala 12,017	Boxtops	COH Met her in Church/People Gonna Talk	65¢
Atco 6615	Buffalo Springfield	4 Day gone/On the way home	COH \$1-
Atlantic 2598	Cartoone	Mr Poor Man/Knick Knack Man	COH 75¢
Mutual 508	Chartbusters	Why/Stop the music	\$1.25
Imperial 66282	Cher	The Click Song/I cant Love you more	75¢
Elektra 45624	Doors	Love me two times/Moonlight Drive	75¢
MGM 13432	Centrgs	Spread it on thick/Brown Paper Sack	PIC SL 75¢
Tower 401	Anglo Saxon	Ruby/You better leave me alone	\$1
Capitol 3060	Ashton Gardner & Dyke	Resurrection Shuffle/Spiritual Breadman	ST. \$1.50
Atco 6566	Brian Auger & Trinity	A Day in the life/Bumpin on Sunset	DJ \$1-
Autumn 16	Beau Brummels	You tell em Why/I want you	\$2-
Buddah 201	The Beeds	Love Hurts/You're wrong	DJ \$1-
Mercury 72660	Blues Magoos	Theres a Chance.../Pipe Dream	PIC SL BID
RCA 0838	David Bowie	Jean Genie(Mono 3:59)/Jean Genie(Stereo 3:59)	DJ BID
Senate 2114	The Bubble Gum Machine	Do you really love me/I more Mountain...	DJ 75¢
SGC 003	The Coven	I've Come to Far(written by Phillips-Palmer from Myddle Class!)/I shall be released(Dylan)	Produced by Gerry Goffin. DJ \$2-
Columbia 44224	The Cyrkle	Penny Arcade/Two Words	\$1.25
Spencer Davis Group	UA 50286	After Tea/Looking Back	\$1.75
UA 50202	Spencer David Group	Time Seller/Dont want you no more	PIC SL BID
MAM 3627	Lynsey De Paul	Getting a Drag/Brandy	DJ Bid
Buddah 98	Elephants Memory	Crossroads of Stepping Stones/Jungle Gym..	DJ \$1.25
War.Bros. 7192	Everly Brothers	Empty Boxes(Ron Elliot)/Its My Time. Arranged by Ron Elliot & Produced by Lenny Waronker.	Bid
Abnak 132	Five Americans	Generation Gap/The Source	DJ Yellow Plastic \$1.30
Equinox 70008	Grapefruit	C'mon Marianne/Aint it Good	DJ Bid
Epic 10413	Gun	Sunshine/Race with the Devil	DJ \$1.50
Original Sound 50	Hollywood Persuaders	Drums a Go Go/Agua Caliente	\$1-
RCA 0852	The Kinks	Celluloid Heroes(6:17)/Celluloid Heroes Stereo	DJ (4:39) Bid
Autumn 19	The Mojo Men	Dance with Me/Lonliest Boy In Town	\$2-
Blue Onion 106	The Road	You Rub me the wrong way/So Hard..	DJ \$1.25
Together 122	Sagittarius	I can still see your face/Guess the Lord...	DJ Bid
Beill 747	The Scaffold	Buttons of Your Mind/Lily the Pink	DJ \$1.25
GNP Cres. 383	The Seeds	Mr Farmer/No Escape	\$1.50
SGC 005	Neil Sedaka	Star Crossed Lovers/Had a Good thing goin	DJ \$1.30

Dunwich 122	Shadows of Knight	Oh Yeah/Light Bulb Blues	PIC SL Bid
Venture 621	Southwind	You've been on my Mind(Dylan)/Same prod. by Dugg Brown	DJ \$1-
Cadet Concept 7010	Status Quo	Spicks and Specks/Technicolor Dreams	\$1.25
White Whale 254	Turtles	You know what I Mean(gordon-bonner)/Rugs of woods & Flowers w/ pic sleeve	Bid
Capitol 5949	The Action	24th hour/Never Ever	DJ \$2.25
Epic 10852	Argent	Hold your head up/Closer to heaven	\$1-
War Bros 7218	Beau Brummels	I'm a sleeper/Long walking down to Misery	Bid DJ
Phillips 40664	Blue Cheer	Hello LA Bye Bye Birmingham (stereo 3:31)/Same Song(Mono 2:50)	DJ WL Fine Bid
Mercury 72707	Blues Magoos	Summer is the man/I wanna be there & Fine	Bid
David Bowie RCA 0605		Changes(Mono 2:32)/Andy Warhol(mono 3:03)	DJ Bid
Super K 12	Buckwheat	Goodbye Mr Applegate/Rad	DJ Bid
Cotillion 44061	Beau Dozy, Beaky, Mick, & Tich	Tonight Today/Bad News	DJ WL PIC SL Bid
MJ Records 222	Ral Donner	Lovin Place/My Heart Sings	Bid
RCA 409	Don Everly	Promo Record where Don Everly talks about	Pass the Chicken & Listen. Bid
Reprise 1079	Fleetwood Mac	Oh Well pt 1/Green Manhalishi	DJ Bid
Capitol 3503	Stan Freberg	Green Christmas Pts 1 & 2	DJ Bid
Phillips 40354	Brian Hyland	3000 miles/Sometimes they do, sometimes they dont	DJ (both sides arranged & produced by Leon Russell) Bid
Public 1001	Hunger	Colors/Mind Machine	DJ Bid
London 9730	Bobby Jameson	Each & Every Day(Jagger Richard)/All I want is my Baby (Oldham Richards) Directed by Keith Ricards	Bid DJ
Parrot 3027	Jonathan King	Lazybones/Just want to say thank you	DJ Bid
Camo Parkway 495	Terry Knight	Come home & baby/Dirty Lady	Bid
Capitol 5799	The Leaves	Lemmon Princess/Twilight Sanctuary	DJ Bid
Mercury 72862	Legendary Stardust Cowboy	Paralyzed/Who's knocking at my door	BID
Columbia 43967	Listen	Everbodys Gonna Say/You Better RUN	DJ WL Bid
		(Robert Plants early group!!!)	
Bang 538	McCoys	Dynamite/I Got to go Back	WL Bid
Bell 850	Mouse & The Traps	Wicker Vine/And I Believe Her	DJ WL Bid
UA 50876	The Move	Chinatown/Down on the Bay	DJ (2:44/4:14) Bid
Bell 764	Music Machine	Advise & Consent/Mother Nature...	DJ WL Bid
Buddah 150	Myddle Class	Dont let me sleep.../Happen to love you	DJ WL Bid
Reprise 0285	Jack Nitzsche	Theme from the long ships/Zapata	DJ WL Bid
Gregmark 10	Paris Sisters	He know I love him.../Lonely Girls Prayr (SPECTOR)	F-G Bid
Blue Horizon 300	Christine Perfect	I'd rather go blind/Glose to me	DJ WL Bid
Cadet Concept 7012	Jeannie Pierson	Your inner self/The Nest	DJ Bid
		and produced by Darby Slick	Bid
GNP Cresc. 398	The Seeds	Wind Blows your Hair/6 Dreams	DJ Bid
GNP Cresc. 394	The Seeds	1,000 Shadows/March of the Flower Children	PIC SL Bid
Dunwich 128	Shadows of Knight	Bad Little Woman/Gospel Zone	COH Bid
Burdette 475	The Springfield Rifle	My Girl/He will break your heart	DJ Bid
Loma 1 2001	Billy Storm	Baby Dont look Down(By Randy Newman)/Never Want to Dream Aagin	DJ WL Bid
Pye 65,011	The Troggs	Everthings Funny/Same	DJ Bid
Epic 9891	The Yardbirds	Shapes of Things/I'm Not Talking	DJ Bid
Epic 10094	The Yardbirds	Happening 10 yrs. time ago/Nazz are Blue	DJ PIC SL Bid
Epic 10579	Free Ferry	Haverjack drive/Flying	DJ WL Bid
		Both sides produced by Rod Argent & Chris White of Zombies	Bid

BEACHBOYS:

EP: Wendy; Dont back Down; Little Honda; Hushabye Cap. 5267 New (no picture sleeve) \$3-
 Heroes & Villains/You're Welcome (w/pic sleeve) New Brother 1001 BID
 Brian Wilson: Caroline No/Summer Means New Love New \$2.25 Cap.
 Add some Music to yuor day/Susie Cincinnati Reprise 0894 Bid
 Let him Run Wild/California Girls Cap 5464 PIC SL Fine Bid
 Good Vibrations/Lets Go Away for awhile Cap 5676 PIC SL Fine Bid
 Darlin/Here Today Cap. 2068 PIC SL Mint Bid

STONES

Sway/Wild Horses COH NEW RS 19101 75¢
 Mothers Little Helper/Lady Jane NEW PIC SL Lon 902 Bid
 Shes a rainbow/2,000 Light years from home NEW PIC SL "
 Have You Seen your Mother/Whos driving my Plane NEW PIC SL Bid
 Honky Tonk Women/Cant always get...Lon 910 Fine MPIC SL Bid
 Lets spend the night together/Ruby Tuesday Lon 904 Fine PIC SL Bid
 Got Live if You Want It: English EP; With laminated sleeve, 1965. We Want The Stones; Everybody Needs Somebody to Love; Pain in My Heart; Route 66; Im Moving On; I'm Allright Decca 8620. New Auction

AUCTION L.P.s

Bear (w/ Artie Traum, Skip Boone, & Darius Davenport)

Louise Harrison All About the Beatles Recar 2012 M,SS

Cilla Black Is it Love Capitol 2308 M,Mint

The Carefreess We Love You Beatles London 3379 M,Mint

The Casuals Hour World Mainstream 6124 S,SS

The Easybeats Friday On My Mind UA 3358 M,SS

Wayne Fontana Solo LP MGM 4459 S,SS

The Fugs The Fugs (original) ESP 1028 M,Good

Harper's Bizarre 4 (w/J. Nitzsche & Ry Cooder)WB 1784 S,SS

Keef Hartley Band Time is Near UK Import Derram 1071 S,Mint

The Hello People THP Phillips 265 S,SS

The Honeycombs Here Are Interphon 88001 S,Mint

Kinks Kontroversy Reprise 6197 M,Mint-

" Kinda Reprise 6173 M,Mint

Gary Lewis Everybody Loves a Clown Liberty 3428 M,VG

(arranged & 3 songs co-written by Leon Russel)

Lovin Spoonful Hums Kama Sutra 8054 S,Mint

Magic Lanterns Shame Shame Atlantic 8217 S,Mint

Manfred Mann Five Faces of Ascot 13018 M,SS

Rejoice w/Steve Barri, Hal Blain, Larry Knechtel Dun. S,SS

Righteous Bros. Back To Back (Spector)Phillips 4009 M,Fine

" Just Once in My Life " " 4008 " "

Mitch Ryder Socket to Mom New Voice 2003 S,SS

Bridget ST John Ask Me no Questions Dandelion 101 S,SS

Serendapity Singers Sing Shel Silverstein DJ Phillips S,Mint

Shadows of Knight Shake Superk K 6002 S,SS

Sonics Introducing DJ Jerden 7007 M,Mint

Soundtrack Blowup w/The Yardbirds MGM 4447 COH Stereo,SS

Skip Spence Car (ex Moby Grape) Col. 9831 COH S,SS

Swinging Medallions Double Shot Smash 27083 M,SS

Johnny Thunder Loop de Loop Diamond 5001 M,Mint

Turtles Battle of the Bands White Whale 7118 S,SS

The Wallers Walk thru the People Bell 6016 COH S,SS

Beachboys Smiley Smiley Canadian Capitol 9001 S,Mint

Chyrsalis Definition COH MGM 4547 S,Mint

The Humblebuns Humblebuns Liberty 76386 S,Mint

" Open up the Door " 7656 S,Mint

(The Humblebuns contained Gerry Rafferty of Stealers Wheel)

The Raindrops The Raindrops Jubilee 5023 M,SS

(Rare early sixties trio incl. Jeff Barry & Ellie Greenwich!)

PHILLIES (all new except where indicated)

106 Crystals He's a Rebel/I Love You Eddie (yellow) \$2.25

107 Bob B. Soxx Zip a dee Do Dah/Flip & Nitty (blue) \$3-

109 Crystals Hes sure the boy I Love/Walkin Along (Blue) (record fine---label damaged) \$3-

110 Bob B. Soxx Why Do Lovers break each others heart (Blue)Bid

113 Bob B. Soxx Not too young to get Married/Annette (Blue)Bid

114 Darlane Love Wait till my Bobby Gets home/Take it From Me (Your choice of blue or yellow)(NR on label)\$2.

116 Ronettes Be my Baby/Tedesco & Pitman (Yellow) \$2.25

117 Darlene Love Fine Fine Boy/Nino & Sunny " Bid

118 Ronettes Baby I Love You/Miss Joan... " \$2-

120 Ronettes Best Part Of breakin Up/Big Red " Bid

121 Ronettes Do I Love You/Bebe & Susu " Bid

123 Ronettes Walkin in the Rain/How does it feel \$2-

124 Righteous Bros. Lost that Lovin Feeling/Theres a Woman \$2.25

126 Ronettes Born to be together/Blues for baby PIC SL \$3-

127 Righteous Bros. Once in My Life/The Blues \$2/25

130 " Ebb Tide/For Sentimental Reasons VG WL \$2-

132 " White Cliffs/Shes Mine PIC SL \$2,50

134 Ike & Tina Turner A Man is a Man/2 to tango DJ WL VG Bid

A&M 1053 Checkmates LTD Black Pearl/Lazy Susan (prod. by Spector)\$2-

LAST MINUTE IMPORT AUCTION ADDITIONS: SPECIALS

Chrisite: Maxl stereo 33 1/3: Everything Gonna Be allright; Freewheelin Man; Magic Highway. Color Sleeve CBS \$2-

Jimi Hendrix: Voodoo Chile; Hey Joe; Watchtower. Stereo Maxl with original sleeve. Track 2095001 \$2.50

Jimi Hendrix: Wind Cries Mary/Highway Chile UK Track \$1.50

Moody Blues: Go Now; Loose Your Money; I Don't want To Go on Without You; Steal Your Heart Away. Original Decca with colour Laminated Sleeve. 1964. Auction

Cilla Black: Cillas Hits; Dont Answer Me; Right one is Left; Alfie; Night Time is here. Color Sleeve. Parl '66. \$3-

Final word regarding TRM Book Of Discographies & TRM Book of Ads will forthcoming with next TRM---Thanx for being so patient!!!

TRM BACK ISSUES:

#1: Left Banke; Bowie; Whos Who In England 1963; Barbarians; Lou Christie; \$1.25

#2: The Sweet; Battle of the Charts; Picture Sleeve Hall of Fame; Van Dyke Parks; Andy Down. \$1.25

#3: The Easybeats; Vanda-Young; Humble Beginnings of The Stars; Move Roots & Offshoots; Myddle Class; Blue Oyster Cult; Beatles Confidential \$1.25

IMPORTS

PP Arnold If You think you're groovy/Though it hurts me Immed. 061 (A side written & prod by Marriot & Lane of Small Faces; B side produced by Mick Jagger. 1968) Mint

Beatles Shes a Woman/I Fell Fine VG Parl 5200

Big Bertha feat. Ace Kefford Gravy Booby Jamm/Worlds an Apple At1298 (rare ex-Move man 45, w/ Dave Ball & Cozy Powell) VG-

Blue Cheer Just a little bit/Gypsey Ball New Phillips 1684

Byrds Turn turn/She dont care / VG Dutch CBS 897

Dave Dee,Dozy,B&T EP Loos of England;Over & Over Again; Nose for Trouble,All I want to do(w/lam color pic sl)New Font.

Specner Davis Group EP You put the hurt on me; Im getting better; Drown in My own tears;Goodbye Steve (lam col PS)New Font

The Easybeats Wholl be the One/Saturday Night Mint UA 1175

" " Land of Make Believe/We all live happily Mint UA 2219

Grapefruit Dear Deliah/Dead Boot(not on LP) New RCA 1656

The Idle Race Skeleton & Roundabout/Knocking Nails into my House VG-Fine Liberty 15054

Jonathan King Green is the Grass/Creation DJ Fine Decca 12237

Kinks Wonderboy/Polly WL Fine Pye 17468

Manfred Mann Come tomorrow/Why did I do wrong HMV 1381G-VG Torn label

" " EP: Instrumental Assassination; Sunny;Wild Thing; Get Away; With a Girl like you. (w/pic sl) New EFont.

Paul McCartney Another Day/Woman oh Why Fine Apple 5889

Merseybeats EP: Wishin & Hopin;Hello Young Lovers; Milkman;Jumpin Jonah; (w/ laminated pic cover) New Fontana

Move Curly/This Time Tomorrow New Regal-Zon 3021

Move Chinatown/Down on the Bay New Harvest 5043

Thunderclap Newman Wild Country(4:15);Hollywood(3:15) Track 002 New

Procol Harum Quite Rightly so/Wee Small Hours...New Reg. Zon 3007

Rolling Stones EP: Time is on My Side;Congratulations;Off the Hook; Little Red Rooster (French w/Color laminated sleeve)Mint Decca

Troggs Say Darlin/Hip Hip Hooray Mint Page 1 092

Jethro Tull Living in the Past/Driving Song Mint Island 6056

The Ugly's A Friend/Its allright WL Fine Pye 15968

The Who EP: Overture from Tommy; Christmas;La Free;See Me Feel Me. (w/ sleeve) Fine-Mint Track 001

Mark Wirtz Goody Goody/Caroline Mint CBS 4539

beatles

BEATLES & APPLE:

I'm Down/Help w/PIC SL Fine Bid

Nowhere Man/What Goes on w/PIC SL " "

Paperback Writer/Rain PIC SLEEVE Only " "

Yellow Submarine/Eleanor Rigby Fine " "

Laby Madonna/Inner Light Canadian Capitol 2338 Bid

1800 Black Dyke Mills Band Thingumbob New Bid

1809 Plastic One Give Peace a Chance PIC SL New "

1828 G. Harrison What is Life Pic SL. New "

1829 P. McCartney Another Day/Woman Oh Why New \$1.30

1832 Ronnie Spector Try Some Buy Some PIC SL COH Bid

1831 Ringo Starr It dont come Easy/Early 19770 COH NEW \$1.30

1835 Elastic Oz Band God save Us/ (Lennon) PIC SL NEW COH Bid

1836 G. Harrison Bangla Desh PIC SL New Bid

1842 Elastic One Happ X Mas Green Plastic PIC SL NEW Bid

1844 Badfinger Baby Blue PIC SL NEW Bid

1850 Vhris Hodge We're on our way WL Mint- \$1.50

1851 Wings Mary had a little lamb New \$1.35

" " Mary had a little lamb Pic sl Bid

Capitol 72133 Beatles Roll over Beethoven/Please MR. Postman (canadian Release) VG- Bid

BEATLE EP's: (All new and unplayed in their original full color laminated sleeves. May bid for the whole set or individual EP's):

Parl. 8924: Anytime at All; I'll Cry Instead; Things we Said Today; When I Get Home

Parl. 8882: Twist & Shout; Taste of Honey; Do You Want To Know A Secret; Theres a Place.

8931 Parl.: No Reply; Im A Loser; Rock & Roll Music; Eight Days a Week.

Parl. 8946: She Loves You; I Want to hold your hand; Cant Buy Me Love; I Feel fine.

SHEET MUSIC: (Auction): & (Set Priced)

T. Rundgren: We Gotta Get You A Woman 75¢

Chris Hodge: We're on Our Way (2 pictures)

Eric Burdon & Animals: Monterey (pic of group in Central Park)

Mitch Ryder & Detroit Wheels: Devil With a Blue Dress (Great large picture of Mitch & Early group)

The Who: Join Together (pic of group) 75¢

JoJo Gunne: Run Run Run (pic) 75¢

Van Morrison: Brown Eyed Girl (full page pic)

The Montanas: You've got to be Loved (Full page pic!!!)

This is the second & final page of records available from TRM, PO Box 255, Elmhurst-A-NY 11380. Closing date: January 28th, 1974.

LETting US KNOW

.....The main reason for writing is to tell you about three days last week when I witnessed a lot of fine music. On Saturday last we went to see the Stones at Wembley. Believe it or not, it was the least exciting day of Thursday thru Saturday! Well, they were ok but a bit boring (really) until about two-thirds thru their set when they did "Midnight Rambler" but you know about the Stones, don't you?!

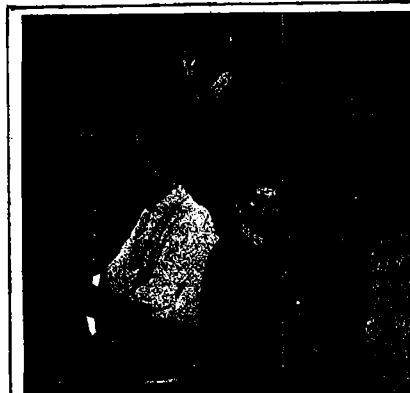
On Thursday we went to a disco (most unusual) with the purpose of seeing a group who are currently creating a lot of excitement over here, playing the pubs in London and a few provincial dates. Just let me say that KILBURN AND THE HIGH ROADS are (you better believe it) the most mind blowing band I've ever seen on a British stage. More exciting than any of my favorites from the 60's. Just seeing them, you know they are going to be super-massive. It's just a matter of time. Right now they are going thru building slowly, much like the Stones did, and the Who etc. By the way have you heard about them from anyone else? There are six of 'em---a six foot skinhead bass player in a baggy white suit called Humphrey, an almost bald pianist called Russell, a spade drummer named Dave who comes on stage on crutches, Keith (guitar) looking like K. Richard and playing superb, sax player Davy who can sound like King Curtis, and the most amazing sinister looking singer I have ever seen-Ian. Paralysed down one side of his body, leg in a brace, Gene Vincent hair, black leather gloves, and an incredible voice and sense of humor. I hope it doesn't sound like too much of a drag talking about their physical attributes, but you can they are the most amazing bunch of musicians to ever get together. Their songs, 99% originals, are based on rock 'n roll, bebop, swing, reggae, and R 'n B. The lyrics (if you can catch them) are very funny. Their numbers include "Upminster Kids", "Crippled With Nerves", "Rough Kids", and "Call Up". Anyway, I stumbled into their dressing room for a round of bullshit. I cornered Keith (the straight man of the group) and he explained that they were very anxious to get their music across. Several companies are after them (obviously) and they have cut a single independently to lease out to a company.



They are co-managed by Charlie Gillet and a London dentist who has put up some finance. Most of the band are in their thirties and I got the impression that they know exactly what they are doing and (despite their sincerity and modesty) that they were well on their way to becoming a major attraction. During their great second set everyone was dancing and ended shouting for more. They did "Tutti Frutti" and disappeared. I hope they manage to put over the same excitement when they make records and play bigger dates.

That was Thursday. On Friday we went to a pub in London, The Kensington. My friends Dr. Feelgood played there. They are currently playing a similar circuit to Kilburn. They were really on top form and got the whole place rocking. But before they played, something far more interesting (to you!) occurred.... I was sitting in the bar, about seven, waiting for Feelgood to turn up, on my own. A chap was standing near me alone drinking cokes. He looked a little shattered and hard-up. He approached me and asked: "Do You live round here?". He seemed very nervous and insecure. "No", I replied, "I'm here to see the group to-night." "I've got a little flat up the road, and I'm a musician too" he said, "Fair enough", I replied. He then asked me "Have you heard my album?" Here we go I thought. This guy I've never met before just comes along and asks me if I've heard his album! I said I may have heard it, and asked who he was. He replied "Reg King". Jesus Christ. I looked at his face and thought he was putting me on. "Not Reg King of The Action" I asked. He said yes, I looked at his face again, and yes there was a resemblance. I shook his hand, told him that The Action, were one of my favorite sixties bands, he seemed surprised anyone ever remembered the Action, and then followed a long conversation during which he told me his hard luck story. He had just come out of the hospital and lost a lot of his memory. I told him I used to see the Action at the Marquee, and he said it was all very hazy. He could remember his colleagues in the group, Mick Evans - Pete Watson - Alan King - Roger Powell. He remembered his singles "I'll Keep Holding On", & "Land of 1,000 Dances". He recounted the past seven years: The Action were produced by George Martin, and managed by Ricki Farr. Guitarist Pete Watson was sacked and replaced (as you probably know) by Martin Stone (ex-Savoy Brown). The group got conned out of a lot of money and Reg left. They carried on with Ian Whiteman on sax and organ. (I saw this version of the band at the Saville supporting Cream in November '67.) Then they went on to become Mighty Baby. Meanwhile Reg started writing and became involved with Pete Swales and Georgio Gomelsky, at

Paragon/Marmalade. They later signed three acts including B.B. Blunder (ex-Blossom Toes), and Reg, among others. Reg made his solo album, (which came out about 1½ years ago) and a week after it was released got drunk one night and fell down the stairs of his flat. He lay unconscious for four days. He was discovered by a roadie who having not seen Reg for a while, looked thru his letter box and saw one of Reg's hands on the floor. He broke in and rushed Reg to the hospital. When he came round he didn't recognise anyone. Meanwhile his album didn't do too well. He only came out of the hospital a few weeks ago, and has



The Original Action: Alan King; Roger Powell; Pete Watson; Reg King; & Mick Evans.

been writing a lot. He says he has been asked to join the new Rick Grech/Joe Jammer/Polli Palmer/Mitch Mitchell band. I hope he does because as I remember he has a great voice, not unlike Rod Stewart. (Ed. Note: It seems that Reg has decided to join this new 'super-group', and at last might be on his way to fame & fortune...) He also told me an interesting story about Brian Jones which I can't repeat here, & you have probably heard it anyway. (Ed. Note: Rumors, Gossip, Words Untrue...???) But as I say, his memory is not too good. I recalled his Action gigs and the day I encountered the group in a clothes shop---

being fitted out in Regency suits, and a girl I used to know called Barbara who was Action Fan #1, but it was all too hazy for him to remember. I recalled a few little facts I remember, like his coming from Kentish town, and asked where the Action is now. He said Roger Powell is cutting grass in Regents Park! Then he said goodbye and left the pub. It was great meeting him because as you know he has a great voice and the Action were really a good band. Let's hope now he is fit again, and he gets back into singing. Unfortunately, I don't have his album, but I'm going to look it out.

Anyway, I Guess it's time to go---thanx for listening....

Martin Birch,
(9/11/73) Essex, England.

(This is the second in a series of communications from our overseas correspondent, Martin Birch. Watch for his next one soon!)

SEVEN FAX WE BET YOU DIDN'T KNOW ABOUT THE BEATLES

1. The only place to find "I'm Down" and "Sie Lieb Dich" in real stereo is on Japanese EP's.
2. On the English Beatles 1967-70 album, "I Feel Fine" has an intro with McCartney talking & guitar track-intro which is not found on any other release of this song.
3. If you want to get "This Boy" in real stereo, you'll have to pick up the Japanese LP re-issue on Apple.
4. The original German single of "My Bonnie" w/ Tony Sheridan has a spoken introduction in German.
5. You're gonna have to get the German Magical Mystery Tour re-issue LP on Hor Zu, if you want to hear "Penny Lane" and "Baby, You're a Rich Man" in true stereo.
6. A different take of "Across the Universe" appears on the British Wildlife LP, Nothing Gonna Change out World.
7. The Beatles, during the height of their popularity lost all their hair from nerves and tension and had to wear wigs for years.



(Left): A rare photo of the Beatles as they really appeared from 1965-68. Brian Epstein felt that the group's popularity would not suffer if the public saw them as "they really were", cut the rest of the money behind the Beatles disagreed. Brian gave in and all known prints

of this photograph were supposed to have been destroyed. Brian met his death via "suicide" shortly thereafter. I wonder what Ringo's "Photograph" is really talking about.

-Compiled by
Keith Sluchansky &
Alan Betrock

RASPBERRIES News!

After the Raspberries breakup occurred, we spoke again with Eric Carmen. He explained that the group had been drifting apart for about a year, with Dave Smalley leaning towards more "countryish", "mature" sounds. "The situation between me and Smalley was disintegrating. He kept calling me the 'King of the Teenyboppers' and stuff like that. It really came to a head when we were recording the last album, really. Jim and Dave thought all the songs I had written for that album were "teenybopper songs", and they detested them all, except for "tonight". It was only thru the psychoanalysis of Jimmy Jenner that the whole thing worked out. I had to tell Jim what drum part & sound I wanted, and he didn't really see it that way. He'd say stuff like: "Well, ok, if you want to ruin your own song...". The same thing was happening with Dave, I had to tell him what I wanted, and on his songs, he told me what he wanted. There was no unity, and it was really becoming two distinct directions." It was decided that Dave would have to leave the group, and when Jim was told he didn't really see why. "He agreed somewhat, but also shared many of the same ideas as Dave. For instance they both didn't see the idea of 'image'. We had wanted the image of a flash English rock star group circa 1967 Who, or something like that. And they just didn't see that. They were into moustaches, and jeans and kept calling me and Wally 'fags'----So I said I'd rather dress like a 'fag' than like itinerant farm workers..." This obviously led to a split, and when Dave was asked to leave, Jim left also.

Now about a year ago, a tape found its way into the Raspberries production office, and the 'sendee' asked for one or all of the group to listen to it. Eric took it home. "It was from a guy called Scott McCarl in Omaha, Nebraska. He was originally from Cleveland, but was now in Omaha. So I put this tape on my Sony two-track, and out came perfect 1965 John Lennon---songs and voice!!! I just flipped out, but there was really nothing I could do for him at the time. I spoke to him a couple of times, and told him to keep writing and stuff. In the back of my mind I had it that he would be my first production project." When The Raspberries played out West a bit, Scott came back to see them once, having driven all the way from Omaha. When Dave left, Eric thought immediately of Scott. "I gave him a call, and that was it. He looked like Todd Rungren, but a bit better looking... And when we finally got together to play it was amazing. He was a left-handed bass player, and also played piano, and guitar. He writes amazing tunes, and his voice is great..." On drums, the group called in ex-Cyrus Erie man Michael McBride, who was currently kicking around with a local group, Target. (Wally had been in that band for a while too.) "Michael sounds just like Jagger, and he's also a great drummer. This is the first time we have four guys in the group that are heading in the same direction!" Meanwhile, Dave and Jim have gotten together with two members of Freeport, and formed a unit called Dynamite. Dynamite will play locally for awhile, and they will probably be recording for Capitol, too.

At first there seemed to be some problem regarding the use of the Raspberries name. Eric: "They didn't want it, but they didn't want us to have it either... It was really getting down to a kindergarten level for awhile, but we resolved these business problems without too much difficulty." The new Raspberries crash-rehearsed for about a week, debuting in Chicago. "The audience was expecting Iggy Pop, and we were substituted late on. So when they heard that it was us instead of Iggy Pop, they weren't too happy. When we walked onstage, they all started booing, and Wally just walked up to the mike and said 'Fuuck Youuu...' And things went downhill from there..." Now the group has some more late December and January dates, and Eric is really excited. "With-out exaggeration, this new Raspberries sounds about 10-20 times better than any previous aggregation. We're all so enthusiastic, this group just really kicks ass now! We just decided that it was about time we got Raspberries off the ground..."

On the recording front, "I'm a Rocker" seems to be dying, so "Ecstasy" might be the next single. After that, the future is in question. "We might go into the studio just to record a single, but thats really against all our principles of the way we work at things. Regardless of that we are recording the first week of April, and that will definitely get us a new single and a June album. I'm writing some new tunes now with Scott, and all I can say is that we're gonna have one hell of a June album!!!" Although Eric isn't so happy with the effort Capitol has been (or shall we say hasn't been) providing, he is positively energized for the future. If this new unit lives up to his expectations, it really won't matter about Capitol. It's happened before, you know, and Raspberries might just transcend all the minute resources of their record company. Then Raspberries will have finally arrived.

THE BATTLE OF THE DEMO TAPES: # 1: THE DICTATORS!

One of the most surprising and amazing demo tapes has emerged from a new New York Quartet dubbed The Dictators. Led by Andy Shernoff, this group is no hype ridden bag-o-wind, but is really a powerhouse of original rock and roll. Under the giding eyes of BOC mentors, Pearlman & Krugman, the Dictators recorded this 5 track demo at Columbia's NY studios last month. The set begins with the original tune "Week-end" dealing with the trials and tribulations of America's High School idol, Penny. The Dictators tunes deal with high schools, burgers, cars, downs, & in general modern American culture----and this is no bandwagon outside-looking-in effort either---these guys lived through everything they write about. "Backseat Boogie" leads into what will undoubtedly become the Dictators theme song "Master Race Rock". "MRR" showcases the rest of the band, Ross Friedman's Thunder Lead guitar & Scott Kempners Heavy Metal Surf Twang. A Session drummer has been replaced by killer drummer Stu-Boy King. A revival of "California Sun" follows, but may give way in their live set to the classic "Hot Rod High". The group ends up with "Fireman's Friend" based on the famous Superman episode. The Dictators are really the first new exciting American group to emerge in some time. Most akin to Back In the USA period MC5, the group has their own roots and vitality which will make them stars very shortly. Bidding is already competitive, but the Dictators are one group who will be worth the price.

TRM GETS LETTERS:

From Pat Murphy in Detroit, we received the following flyer: "Avant Rock, Friday August 10th, 1973, 10PM. ASCENSION, featuring Fred Smith, Mike Davis, Dennis Thompson of MC5! Lincoln Park Theatre, \$2.50." That's right 3/5ths of the MC5 are back together again in a new unit. Rumor has it that Rob Tyner is around Ann Arbor just getting fat and paunchy, while Wayne Kramer is doing session work.

And from Mass., an anonymous TRM reader sent us the following flyer: "Moultly of the Barbarians, presents Cats Ass in Concert. Saturday, August 4th. Atlas Tack Hall, Fairhaven. \$1."

LATE SPECTOR FLASH:

Phil Spector has just signed an agreement with Warner Brothers for the setting up and distribution of his new label, to be called simple Spector Records. Rumor has it that he will be re-issuing old Phillies masters, over which he owns complete control. He should also be working with new artists, and one project reportedly involves Dion. Right now, he is finishing up an "oldies" album with John Lennon, which promises to be outstanding.



COMING NEXT: Demo Tape #2: THE BRATS!

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and Thank you — *Marianne*



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Merry Christmas
and a Happy New Year

